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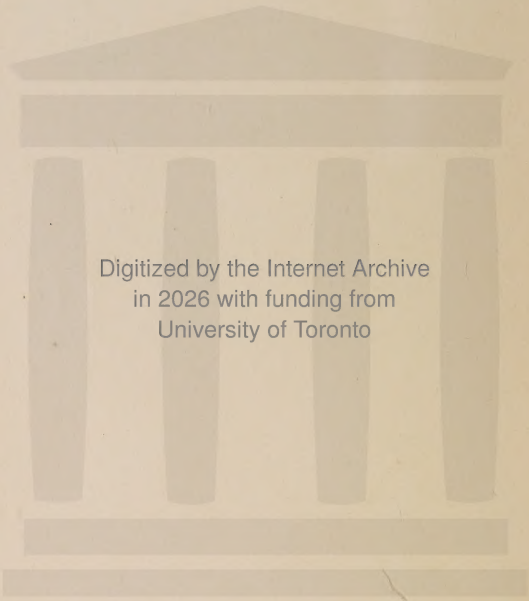
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A HANDBOOK

OF

MODERN ENGLISH METRE

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A HANDBOOK

OF

MODERN ENGLISH METRE

by

JOSEPH B. MAYOR

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Cambridge
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PREFACE.

IN calling my book "A Handbook of Modern English Metre," I wish to denote that it does not profess to treat, otherwise than incidentally, of metre before the time of Henry VIII.

My chief object in the first eight chapters is to give a methodical and uncontroversial statement of the principles, which are alike the foundation and the outcome of my former work on English Metre, the second edition of which was published in 1901. In the later chapters I have gone on to treat of metre from the aesthetic side, and have ventured to put forward some suggestions as to the connexion between sound and sense in poetry.

The theory of metre here propounded, which assumes the foot as the unit of verse, is, in its main features, no new invention of my own: it has been held and acted upon by the great majority of English metrists previous to Dr Guest, whose learned but impracticable work appeared in 1838. Since then there has been a kind of epidemic of metrical theories, mostly ignoring or contradicting one another. No doubt the elaboration of these theories has been of value and interest to their authors, and may have served in some cases to call

attention to points which had been neglected by earlier theorists; but I think it cannot be denied that the conflict of experts has a tendency to produce confusion and uncertainty, or even entire scepticism, among the reading public. It is for this public I desire to provide, if possible, a clear and simple guide to metre, not hampered by the rigid rules of Pope and Johnson, but elastic enough to embrace the careless measures of the old ballads or drama, as well as the latest experiments of the twentieth century. Some may perhaps think that I have allowed too much space to the examination of these exceptional metres, which after all form a very small fraction of the great body of English poetry; but I was desirous to prove to myself and others that the system which I have followed was able to give a scientific explanation of anything which deserved to be called metrical, as well as to unmask at once any false pretenders to that title. I venture to indulge the hope that my book may be found convenient as a handbook for those who have not had a training in metre through the practice of Greek and Latin versification, and that it may be a useful substitute for the latter in schools of the more modern type. With this view I have added Exercises at the end of the chapters, to show how the study of metre may be made a means of training and testing the mental powers. These exercises are of course merely specimens, which may be multiplied to any extent by the teacher.

One reason why I have thought it advisable to bring out such a book at the present time is because I think it must be felt by all educated men that the present is a very critical time in the history of education. There has been for many years a growing dissatisfaction with

the results obtained in our old classical schools. Parents justly demand a training which will fit their boys for the work of life. "What," they ask, "is the good of giving up ten years or so to the study of Greek and Latin, if in the end the great majority of the scholars are incapable of translating at sight even an easy passage from either language? if their schooling does not train them in habits of accurate thought, or foster intellectual and literary curiosity, but rather tends to stunt originality, and keep them schoolboys still, caring more for amusement than for the serious performance of the duties of their business or profession?" Unfortunately such criticism often starts from a much lower level than this. It is apt to forget that it is to our Public Schools that some of the best qualities of Englishmen, such as public spirit, power to get on with others, common sense, truthfulness, straightforwardness, unflinching determination, patience, fairness, considerateness, a high sense of duty and of honour, are in great measure due; and it is based upon the narrowest possible view of what man's work in life is, and how he is to be prepared for it. Hence the mass of our parents and parents' advisers are only too ready to listen to the clap-trap of charlatans, ignoring the fact that the only solid foundation for the science of education is the knowledge of man's nature and of his surroundings, supplemented by the record of his past experience. Perhaps the most serious defect in modern utilitarian schemes of education is the neglect of the imagination, a faculty no less needed for the attainment of truth and the advancement of science, for the acquirement of a wide outlook and an intelligent forecasting of the future in practical matters, than it is for the true enjoyment of all higher forms of beauty. A

materialistic utilitarianism may help to earn a living: it is of little avail for the cultivation of feeling or intellect or character, for the right employment of leisure, and the moral and social elevation of humanity.

It is as a help to the training of the imagination that the study of poetry, even from the earliest years, is of such transcendent importance: and it is as a step to this that I venture to urge the claims of prosody in our secondary schools. I remember well the delight with which I listened to my father's reading of *Paradise Lost* to us children, long before I was able to understand the argument of the poem. It was enough that the sound sank into my ears: from that time to this, Milton has never ceased to be to me the type of all that is noblest in poetry and metre.

Perhaps it may be well to give here a caution against a possible misunderstanding of the classical terminology (applicable, strictly and originally, only to quantitative verse) which has been for many centuries applied by analogy to modern accentual verse by the metrists of all nations. English accent has not the same fixity as Latin quantity. In the latter the difference, as a rule, is absolute; a syllable is either short or long: in the former the difference is relative; the stress may be almost indefinitely varied. Hence modern stress is more subjective, more under the control of the poet or the reader, than ancient quantity. Especially is this the case in trisyllabic verse, where the strong rhythm at times overrides the syllabic accent, as in Browning's

> Not a word | to each oth|er; we kept | the great pace
> *Neck* by neck, | *stride* by stride, | never chang|ing our place.

For the same reason the same foot may be differently interpreted by different readers, one making it a spondee,

another a trochee: and so, what one reads as an iamb, another may read as a pyrrhic. The notation which I have borrowed from Mr A. J. Ellis to distinguish degrees of stress (0, 1, 2, written under the syllable) makes it possible to interpose an intermediate foot between a trochee and spondee. Thus, in the following lines

Among | daughters | of men | the fair|est found
2 0
There are | more things | in heaven | and earth, | Horatio
2 1

'daughters' is an undoubted trochee, with strong stress on the first syllable, no stress on the last; but 'more things' has a stress on both syllables, though a greater stress on the first, as I read it; and it is a matter of indifference whether we call it trochee or spondee. Even a complete line, if considered by itself alone, may leave the reader in doubt as to whether he should pronounce it iambic or trochaic, anapaestic or dactylic: nay, at times it may be necessary to examine carefully the rest of the poem, before we can decide what is the predominant metre which gives its character to the whole.

In conclusion I have to return my sincerest thanks to the friends who have been kind enough to look through my proofs, especially to Mr W. J. Courthope, Mr J. R. Mozley, and Sir George Young, to whom I am indebted for many useful criticisms and suggestions.

J. B. M.

1903.

PREFACE TO SECOND EDITION

The chief alterations in the second edition will be found in pages 70 to 73, treating of Lamb's poem on *The Old Familiar Faces*, in which I have adopted the suggestion of a correspondent, whose name has unfortunately slipped my memory, but to whom I offer my very sincere thanks. The discussion on Lamb's poem is followed by one on Tennyson's *Revenge*, where I think I have succeeded in giving a more lucid account of the metre, than I had done in the former edition.

J. B. M.

September, 1911.

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ENGLISH METRE.

CHAPTER I.

ACCENT, RHYTHM, FOOT, METRE.

English verse is distinguished from English prose by the regular recurrence of the stress or accent[1]. Every word of two syllables has a stress, either on the first syllable as 'pity,' 'rólling,' 'rébel' (the noun), or on the second as 'resoúnd,' 'foretéll,' 'rebél' (the verb). In a

[1] I use these words as synonyms, preferring the first, because it is free from any confusion with the French or Greek accent. It is however convenient to employ such terms as 'accented,' 'unaccented,' 'accentuation.' I mark the stress either by the accent above the syllable, acute for stronger, grave for weaker stress, or by the use of the symbols 0, 1, 2 written under the syllable, 0 denoting the absence of stress, 1 denoting a weaker and 2 a stronger stress. It is not, of course, meant by this that there are just three distinctly marked degrees of stress, and no more. In the mouth of a good reader stress varies indefinitely. But even such a rough classification as 'no stress, weak stress, strong stress' is of great value in describing the rhythmical effect of a line. The symbols – and ⏑, which are properly used to denote long and short syllables, are also not unfrequently used to denote accented and unaccented syllables, irrespective of the length of the syllable, as 'mīdnīght'; though in it the accented syllable has a short vowel and the unaccented a long vowel.

half-formed compound, usually marked by a hyphen, where the component parts are not yet fully blended into one, it is possible for a disyllable to have two accents, as *árch-fiénd*, *oútspreád*. A word of three syllables may have the stress on the middle syllable, as 'enórmous,' 'approáching,' or on the first, as 'térrible,' 'mísery,' or (rarely) on the last, as 'colonnáde,' 'macaroón'; or it may have two stresses, on the first and last syllable of equal or nearly equal force, as 'índistínct,' 'récolléct'; or the stronger stress may be on the first, the weaker on the last, as 'cóncentràte,' 'dúellìng.' A word of four syllables has two stresses, either on the first and third as 'démonstrátion,' 'úndermíning,' or on the second and fourth as 'authórityˇ,' 'respónsiblè,' where the latter stress is weaker than the former, or even on the first and fourth, as 'cúmulatíve,' or such foreign names as 'Tríncomaleé,' 'Állahabád.' A word of five syllables may have a strong stress on the second and a weaker on the fourth, as 'inéxoràble'; or it may have a weak stress on the first, strong on the third, and weak on the fifth, as 'ìndetérminàte'; or strong on the first and fourth, as 'aúthorizátion.' And so for longer words: we may have a word of six syllables with strong stress on the fourth, weaker on the first and sixth, as 'ìrreconcílablè,' and a word of seven syllables, such as 'ìmpénetrabílityˇ,' with two strong stresses, on the second and fifth, and a weak stress, on the first and last[1].

[1] The English tendency is to throw back the stress as far as possible, as we may often hear in the word 'laboratory' a stress on the first syllable, while the other syllables are huddled together as though the word were spelt 'labratry.' For this reason, and also to distinguish the pronunciation from that of the word 'lávatory,' it seems better to lay the principal stress on the second syllable,

It will be seen that where a single word has more than one stress, this usually falls on alternate syllables; but sometimes the stresses are separated by two syllables, as the first and the second stress in 'ìrreconcílablè.' There is much more room for variety when we take into account combinations of words, especially of monosyllables; some of which, such as the articles, personal pronouns and prepositions, are often merely appendages of verbs or nouns, and in inflected languages, such as Latin, may frequently be expressed merely by a change in the inflexion, e.g. *domi* 'at home,' *rex* 'the king,' *regis* 'of the king,' *dormit* 'he sleeps.' Such words only receive the stress when they become emphatic from the context; and as they are extremely common, they often give rise to a sequence of three or more unstressed syllables, as in Bacon's sentence: 'It is wórthy the obsérving, that there is nó pássion in the mínd of mán só weák, but it mátes and másters the feár of deáth.' The most frequent cause of the accentuation of such naturally unaccented syllables is the desire to emphasize a distinction or antithesis, as 'That which hath made *them* drunk hath made *me* bold.' Emphasis may even change the stress in a polysyllable: thus 'unkind,' usually accented on the last syllable, changes the accent to the first in such a context as 'Good and bad, kind and únkind.'

The above quotations afford examples of two stresses in succession, 'nó pássion,' 'thém drúnk,' 'mé bóld.' Bacon's sentence also exemplifies the irregular accentu-

'labóratory.' A similar change of accentuation has taken place in the word 'capitalist,' which used to be pronounced with a stress on the first syllable, but is now, I think, more commonly accented on the second.

ation of prose in contrast with the regular accentuation of verse, seen in such lines as

The stág | at éve | had drúnk | his fíll,
Where dánced | the moón | on Mó|nan's rill,

which naturally divide into four couplets, or pairs of syllables, each having the stress on the last syllable, and being usually followed by a slight pause. These couplets are the basis of the verse, and were called '*feet*' by the ancients because they support the verse, which seems to move upon them, as an animal on its feet.

Regular movement of this kind is called *rhythm*, which may either ascend from an unaccented to an accented syllable (rising rhythm), or descend from an accented to an unaccented syllable (falling rhythm). A disyllabic foot, where the rhythm ascends, is called an *iamb*[1], as in the example just given. Where the rhythm descends, it is called a *trochee*, as in

Árt thou | weáry, | árt thou | lánguid.

Verses differ, not only in rhythm, but in the number of feet. The combination of these two factors constitutes the *metre* of the line. Thus 'The stag at eve had drunk his fill' contains four *iambs*, and the metre is described as four-foot *iambic*. 'Art thou weary, art thou languid' contains four *trochees*, and the metre is described as four-foot *trochaic*.

Where the accents are separated from one another by two syllables, we have trisyllabic rhythm, which may be either ascending, as in

'Tis the voíce | of the slúg|gard, I heárd | him complaín,

[1] The technical names of metres and feet were originally employed by the ancient Greeks to denote their quantitative verse, but are now ordinarily applied by analogy to our English accentual verse.

or descending, as in

Táke her up | ténderly.

The former is composed of four *anapaests*, and the metre is described as four-foot *anapaestic*; the latter contains two *dactyls*, and the metre is described as two-foot *dactylic*.

By far the largest amount, if not the whole, of English poetry falls into one or other of these four great classes, *iambic*, *trochaic*, *anapaestic*, *dactylic*.

Exercises on Chapter I.

Divide the lines which follow, putting a bar at the end of each foot; and name the metre of each line.

If parts allure thee, think how Bacon shined,
The wisest, brightest, meanest of mankind. Pope.

And the whispering sound of the cool colonnade.
Cowper.

But yet, though thick the shafts as snow,
Though charging knights like whirlwinds go,
Though bill-men ply the deadly blow,
Unbroken was the ring.
The stubborn spear-men still made good
Their dark impenetrable wood. Scott.

Clear and bright it should be ever,
Flowing like a crystal river. Tennyson.

Oh, it was pitiful!
Near a whole city full. Hood.

Cannon to right of them,
Cannon to left of them. Tennyson.

In the touch of this bosom there worketh a spell,
Which is lord of thy utterance, Christabel. Coleridge.

Arrange the following in metrical lines and name the metre.

'But,' sayest thou—and I marvel, I repeat, to find thee trip on such a mere word—'what thou writest, paintest, stays: that does not die: Sappho survives, because we sing her songs, and Aeschylus, because we read his plays.' Say rather that my fate is deadlier still, in this, that every day my sense of joy grows more acute, my soul (intensified by power and insight) more enlarged, more keen; while every day my hairs fall more and more, the horror quickening still from year to year, the consummation coming past escape, when, all my works, wherein I prove my worth, being present still to mock me in men's mouths, I, I, the feeling, thinking, acting man, sleep in my urn. It is so horrible, I dare at times imagine to my need some future state revealed to us by Zeus, unlimited in capability for joy, as this is in desire for joy, to seek which the joy-hunger forces us: that stung by straitness of our life—made strait on purpose to make sweet the life at large—freed by the throbbing impulse we call death, we burst there as the worm into the fly, who, while a worm still, wants his wings. But, no! Zeus has not yet revealed it; and, alas, he must have done so, were it possible.

BROWNING.

It is not growing like a tree in bulk, doth make man better be; or standing long an oak three hundred year, to fall a log at last, dry bald and sere. A lily of a day is fairer far in May; although it fall and die that night, it was the plant and flower of light. In small proportions we just beauties see: and in short measures life may perfect be. B. JONSON.

CHAPTER II.

CLASSIFICATION OF RECOGNIZED METRICAL IRREGULARITIES, AS SHOWN IN THE FIVE-FOOT IAMBIC VERSE.

In the last chapter we dealt with the classification of English metres, of which we found that there were four principal types: in this chapter I propose to consider variations of type, i.e. the various ways in which the strict law of metre admits of relaxation; and I shall do this with special reference to that which is by far the most important of all English metres, the five-foot iambic, or heroic metre.

The strict law of the metre is seen most clearly in such a line as Milton's

> And swims | or sinks | or wades | or creeps | or flies
> (*Paradise Lost*, II. 950)

where the feet are all regular iambs, where the close of the foot coincides with the close of a word, and where the flow of the rhythm is not obscured or interrupted by a stop. It is this law or type, which is felt by the poet to be the permanent factor in all the varying developments of which the line is capable; law and impulse thus

combining to produce in the reader the pleasurable sense of an ordered freedom in the rhythmical movement. As Dr Johnson says in his life of Dryden, 'the essence of verse is regularity, and its ornament is variety.' Contrast with Milton's line this from Tennyson

With ro|sy slen|der fin|gers back|ward drew

where the only place in which the close of the foot coincides with the end of the word is the last foot, the line being, as it might seem, made up of four trochees interposed between two monosyllables; yet the feet are perfectly regular, except that they are obscured by the natural pauses in reading. A still more marked effect is produced when the pause is long enough to be denoted by a stop, other than that at the end of the line. The commonest of these *internal* stops is that which divides the line into two, more or less equal, parts, coming after the 4th, 5th, or 6th syllable, i.e. at the end of the 2nd or 3rd or in the middle of the 3rd foot. A stop at the end of the foot interrupts the flow of the rhythm, but does not clash with it. Take the following as examples:

Just hint | a fault, | and hes|itate | dislike.
Thy trag|ic muse | gives smiles, | thy com|ic, sleep.
No wit | to flat|ter, left | of all | his store;
No fool | to laugh | at, which | he val|ued more. POPE.

Less frequent in Pope, but not much less so in Tennyson, are the stops in the middle of the 2nd or the 4th foot. The last line of the latter's *Lucretius* gives an example of both:

Thy du|ty? What | is du|ty? Fare | thee well.

So Milton:

What in me is dark
Illu|mine, what | is low | raise and | support.

We come then to the stops after the 1st and 4th foot, and those in the middle of the 1st and 5th. Examples of these are:

Say first, | of God | above | or man | below,
What can | we rea|son, but | from what | we know? POPE.

In Si|on al|so not | unsung, | where stood
Her tem|ple on | th' offen|sive mount|ain, built
By that | uxor|ious king, | whose heart, | though large,
Beguiled | by fair | idol|atress|es fell. MILTON.

Loud, as | from num|bers with|out num|ber, sweet,
As from | blest voi|ces ut|tering joy. MILTON.

The most essential pause in the line is that at the end, which prevents one verse from running over into another, and so keeps the metre intact; but this is often omitted for the sake of variety, or to give the impression of ease and negligence, as in dramatic poetry, or for other reasons which will appear later on. Examples will be found in *Paradise Lost* II. 347 foll.:

The happy seat
Of some new race, called Man, about this time
To be created like to us, though less
In power and excellence, but favoured more
Of Him who rules above.

This unstopped line is much more frequent in Shakespeare's later plays than in the earlier ones. Compare

I know not: but I am sure 'tis safer to[1]
⌣Avoid what's grown, than question how 'tis born.
* * * * *
Be pilot to me, and thy places shall
⌣Still neighbour mine: my ships are ready, and
⌣My people did expect my hence departure.
Winter's Tale.

[1] This is an example of the 'weak ending,' which may be conveniently marked by the sign ⌣ at the beginning of the following line.

Another important variation of the strict line is caused by modification of the stress, either by means of inversion, changing the iamb into a trochee; or by loss of stress, giving an unaccented foot, which may be conveniently denoted by the classical term 'pyrrhic,' properly used of a foot containing two short syllables; or by addition of stress, giving a doubly accented foot, for which we may borrow the classical term 'spondee,' properly used of a foot containing two long syllables.

Inversion of stress is found most frequently in the first foot, as

Why did | I write? | What sin, | to me | unknown,
Dipped me | in ink? | My pa|rents' or | my own? POPE.

But also in the 2nd foot, as in *Hamlet*[1]

There are | more things | in heaven | and earth, | Horatio,
2 1
Than are | dreamt of | in your | philos|ophy.
2 0
Among | daughters | of men | the fair|est found.
2 0
MILTON *P. R.* II. 154.

This sequence (iamb followed by trochee in the 2nd place) is not uncommon in Milton and some later writers. Compare

Of man's | first dis|obe|dience and | the fruit. *P. L.* I. 1.
0 2 2 1 0 2
A mind | not to | be changed | by place | or time. *P. L.* I. 253.
0 1 2 0
The full | blaze of | thy beams, | and through | a cloud.
0 1 2 0
P. L. III. 378.
His own | works and | their works | at once | to view.
0 1 1 0 1 1
P. L. III. 59.
With fierce | gusts and | precip|ita|tive force. SHELLEY.
0 1 2 0

[1] The figures below the line indicate the degree of stress which I should myself give in reading the line.

The trochee is also found in the other feet, as again in *Hamlet*:

Nay, an|swer me: | stand and | unfold | yourself.
2 0

The ri|vals of | my watch: | bid them | make haste.
1 0

Such inversion is rarest in the last foot, as

Our fears | do make | us trai|tors. You | know not.
1 0

Macb. IV. 2. 4.

I break | upon | your rest, | I must | speak with
Count Cenci. 1 0 SHELLEY.

Down the | low tur|ret stairs | palpi|tating. TENNYSON.
1 0 2 0 1 0

With whom | Alcme|na played, | but nought | witting.
1 0

W. MORRIS.

See further examples from Surrey in my *Chapters on Metre*, p. 159.

Milton is perhaps at times too daring in his use of trochaic inversion, as in the line

Burnt af|ter them | to the | bottom|less pit. *P. L.* VI. 866.
2 1 0 0 0 0 2 0

He has also followed the Italian fashion[1] of the double trochee with no great success, in such lines as

Shoots in|visi|ble vir|tue e'en | to the deep. *P. L.* III. 587.
2 0 2 0

In the | visions | of God. | It was | a hill. *P. L.* XI. 377.
1 0 2 0

Uni|versal[2] | reproach | far worse | to bear. *P. L.* VI. 34.
1 0 2 0

On the other hand, Spenser has one magnificent example in the Alexandrine:

As the | God of | my life. | Why hath | he me | abhorred?
1 0 2 0 0 1 2 0 0 1 0 1

[1] See R. W. Evans, *Versification*, p. 84, quoted in my *Chapters on Metre*, p. 76.

[2] To read this line properly it is necessary to dwell on the 1st syllable and to place a double stress on the 3rd.

So Shelley:

Light it | into | the win|ter of | the tomb. *Epipsychidion.*
1 0 1 0

Harmo|nizing | silence | without | a sound. *Ib.*
2 0 1 0 1 0

And Tennyson:

Strove to | buffet | to land | in vain. | A tree.
2 0 2 0

Palpi|tated, | her hand | shook, and | we heard.
2 0 1 0 2 0

In *Enoch Arden* there is a line consisting of five trochees, as I read it:

Take your | own time, | Annie, | take your | own time.
1 0 2 1 1 0 1 0 2 1

I go on now to the substitution of the stressless and the two-stressed foot (pyrrhic and spondee) for the iamb. These may be naturally taken together, as they are often found together, the loss of stress in one foot being compensated by added stress in the neighbouring foot, as in Pope:

The treach|erous col|ours the | fair art | betray.
0 0 1 1

In words | as fash|ions the | same rule | will hold.
0 0 1 1

Against | the po|ets their | own arms | they turned.
0 0 1 1

Is the | great chain | that draws | all to | agree.
0 0 2 2 2 0

And of course in the more adventurous poets, as Marlowe:

See where | Christ's blood | streams in | the fir|mament.
2 2 2 0

And Shakespeare:

Togeth|er with | all forms, | moods, shapes, | of grief.
1 1 1 1

Myself | could else | out-frown | false for|tune's frown.
2 2 2 2

To stand | against | the deep | dread-bolt|ed thun(der
2 2
In the | most terr|ible | and nim|ble stroke
1 0 1 2
Of quick, | cross light|ning.
2 2

He hath, | my Lord, | wrung from | me my | slow leave.
2 1 0 0 1 1
I do | not set | my life | at a | pin's fee.
0 0 1 1

Milton has three and even four spondees in one line:

Rocks, caves, | lakes, fens, | bogs, dens, | and shades | of death.
2 2 2 2 2 2 0 1 0 2
P. L. II. 621.

Say, muse, | their names | then known, | who first | who last.
1 1 1 1 2 1 2 1
P. L. I. 376.

And so Shelley (*Epipsychidion*):

Stains the | dead, blank, | cold air | with a | warm shade.
1 0 2 2 2 2 0 0 1 1

The next mode of varying the line is found in the number of syllables. In the normal heroic there are ten syllables, two for each foot, but these may under certain circumstances be either diminished or increased in number. We will consider first the addition of syllables by the substitution of a trisyllabic for a disyllabic foot. We may observe here three degrees of distinctness. The extra syllable may be entirely elided, or it may be slurred, or it may be distinctly pronounced. Where it is distinctly pronounced, the effect may be to expand the iamb into an anapaest, as in the 1st foot of the following lines:

To inspect | a mite, | not com|prehend | the heaven. POPE.
0 0 1 1 1
No ingrate|ful food: | and food | alike | those pure. *P. L.* v. 407.
0 0 1 1 1
Knowing who | I am, | as I | know who | thou art. *P. R.* I. 355.
0 0 1 2 1 2 0
To revenge | my town | unto | such ru|in wrought. SURREY.
0 0 1 1 0 1 1

What a haste | looks through | his eyes! | so should | he look.
o o x x x 2 o x x
Macbeth.

The observed | of all | observ|ers, quite | quite down. *Hamlet.*
o o x x x

Of a fall|en pal|ace. Moth|er, let | not aught. SHELLEY, *Prom.*
o o x

To the em|peror | his cap|ital cit|y Prague. COLERIDGE.
o o x o o o o x

He is gone, | she thought, | he is hap|py, he | is sing(ing.
o o x o o x
Enoch Arden.

On a sud|den, in | the midst | of men | and day. *Princess.*
o o x o o

Of the old|er sort | and mur|mured that | their May. *Ib.*
o o x o o

Do I speak | ambig|uously? | The glo|ry, I say,
o o x o o x o o x
And the beau|ty, I say, | and splen|dour, still | say I.
o o x o o x
BROWNING, *R. and B.*

It is equally common in the other feet, as in:

Her del|icate cheek. | It seemed | she was | a queen. *King Lear.*
o o x x o
Draw; seem | to defend | yourself; | now quit | you well. *Ib.*
x x o o x x x
Like to | a vag|abond flag | upon | the stream. *Ant. and Cleop.*
• o o x
Given | to captiv|ity me | and my ut|most hopes. *Othello* IV. 2. 51.
x o o o x o o 2 o o x
Needs must | the serp|ent now | his cap|ital bruise
x o o o x
Expect. *P. L.* XII. 383.

Other faults

Heaped to | the pop|ular sum | will so | incense
x o o o x
God, as | to leave | them. *P. L.* XII. 338.
2 o
Of worth, | of hon|our, glo|ry and pop|ular praise. *P. R.* II. 227.
o o x o o x
Thy pol|itic max|ims or | that cum|bersome
o o x o o x x
Luggage | of war. *P. R.* III. 400.

The freez|ing Tan|ais through | a waste | of snows. POPE.
0 0 1

That beau|tiful shape. | Does the | dark gate | of death.
1 1 0 0 1 1 0 1 1

SHELLEY.

Is pen|etra|ted with | the in|solent light. *Ib.*
0 2 0 1 0 0 0 2 0 0 1

The el|oquent blood | told an | ineff|able tale. *Ib.*
0 2 0 0 1 1 0 0 2 0 0 1

The sound | of man|y a heav|ily gal|loping hoof. TENNYSON.
0 1 0 1 0 0 1 0 0 1 0 0 1

Thou art old|er and cold|er of spir|it and blood | than I.
0 0 1 0 0 1 0 0 1 0 0 1 0 1

SWINBURNE, *Mar. Fal.* III. 1.

The substitution of an anapaest for an iamb is occasionally found in Chaucer[1] and is common in the German five-foot iambic[2].

Anapaestic rhythm was familiar to the Elizabethan poets, not merely from its use by older writers, such as the author of *Piers Ploughman*, but from the later 'tumbling verse' as used by Skelton and Udall, compare *Roister Doister* I. 1. 59:

I can | when I will | make him mer|ry and glad,
0 0 1 0 0 1 0 0 1

I can | when me lust | make him sor|ry and sad.
0 0 1 0 0 1 0 0 1

And in Shakespeare's earliest play, *Love's Labour's Lost*, IV. 1:

This let|ter's mistook: | it import|eth me here.
0 1 0 0 1 0 0 1 0 0 1

It is writ | to Jaquenet|ta. We'll read | it, I swear.
0 0 1 0 0 1 0 0 1 0 0 1

Also II. 1. 232:

Why, all | his beha|viours did make | their retire
1 2 0 0 1 0 0 1 0 0 1

[1] Compare Schipper, *Eng. Metr.* I. p. 464 f.
[2] See Zarncke quoted in my *Chapters on Metre* pp. 299 and 301.

To the court | of his eye | peeping thor|ough desire;
o o x o o x o o x o o x
* * * * *
His tongue, | all impa|tient to speak | and not see,
o o x o o x o o x
Did stum|ble with haste | in his eye|sight to be.
o o x o o x o o x

Or the effect of the extra syllable may be to substitute a dactyl for an iamb, thus combining inversion of stress with increase of syllables, as in

Shadowing | more beau|ty in | their air|y brows. MARLOWE.
x o o x x o o
Victory | and tri|umph to | the Son | of God. *P. R.* I. 173.
x o o o o
Ominous | conjec|ture on | the whole | success. *P. L.* II. 123.
x o o o o
Melody | on branch | and mel|ody in | mid air. TENNYSON.
x o o o o x x x
With im|petuous | recoil | and jar|ring sound[1]. *P. L.* II. 880.
x o 2 o o
Of wave | ruining | on wave | and blast | on blast. SHELLEY.
2 o o
Of pearl | and thrones | radiant | with chrys|olite. *Ib.*
2 o o
Evil | from good, | misery | from hap|piness. *Ib.*
x o o

There may also be a trisyllabic foot without any stress, corresponding to the classical foot of three short syllables, known as a *tribrach*, as in

Of man's | first dis|obe|dience and | the fruit. MILTON.
o o o
Down the | long av|enues of | a bound|less wood. TENNYSON;
o o o

unless we prefer to join the extra syllable to the following foot, so as to make it an anapaest.

Entire *elision* is found sometimes in a single word, as *'scape* for 'escape,' *sprite* for 'spirit,' *ne'er* for 'never';

[1] It is of course possible to read this line as beginning with an anapaest and pyrrhic, but the dactyl seems to me to give a more expressive rhythm.

sometimes in the merging of two words into one, as *'twas*, *thou'rt*, *I've*. The mark of elision is very carelessly used in the printed editions of Shakespeare and Milton. Thus in the folio Shakespeare we read in *Macbeth* II. 3. 92

Th' expedition of my violent love

where the metre requires 'the expedition'; and in Pickering's Milton (*Comus* 596) we read

Self-fed and self-consum'd: if this fail

where the metre requires 'consumed.'

Slurring or *glide* covers the whole scale between entire elision and distinct pronunciation. Here too the printed mark of elision is often very misleading. Thus in Milton we read

T'adore | the con|queror | who now | beholds. *P. L.* I. 323.
Yet to | their gen'|ral's voice | they soon | obeyed. *l.* 337.
Lie thus | aston|ished on | th' obliv|ious pool. *l.* 266.

Yet the actual omission of the vowel in all such passages is not only unnecessary, but it is positively hurtful to the metre. In the first line there is no reason why we should not treat 'to adore' as an anapaest, and so in the second and third lines.

The principle of slurring is, in some respects, carried further by Milton than by any other of our poets: compare

The one wind|ing, the oth|er straight | and left | between[1].
P. R. III. 256.

Anguish | and doubt | and fear | and sor|row and pain.
P. L. I. 558.

[1] This may have been imitated from Shakespeare's

The one sweet|ly flat|ters, the oth|er fear|eth harm.
Rape of Lucr. 172.

Of rain|bows and | starry eyes. | The wa|ters thus.
P. L. VII. 446.

So he | with dif|ficul|ty and la|bour hard. *P. L.* II. 1021.

Though all | our glo|ry extinct | and hap|py state[1]. *P. L.* I. 141.

He is far, however, from the license of the old ballads and of some modern poets, of which we shall see examples further on.

The additions we have been considering so far have all been within the foot; but addition may also be made of a short unaccented syllable outside the foot at the end of the line, giving what is called a *feminine* ending, as in Pope's

What can | enno|ble sots | or slaves | or cow(ards?
Alas, | not all | the blood | of all | the How(ards.

And he | who now | to sense | now non|sense lean(ing
Means not, | but blun|ders round | about | a mean(ing.

The extra syllable is less often a monosyllable, as in

Angels | and min|isters | of grace | *defend* (*us.*

Still more rarely an *emphatic* monosyllable, as in Fletcher's lines quoted by Darley in his edition of that poet (Introduction xli.):

Looks not | Evadne | beau|teous with | these *rites* (*now*?
Maid's Trag. V. 2.

The seas | and un|frequent|ed des|erts where | the *snow* (*dwells.*
A pow|erful prince | should be con|stant to | his *power* (*still.*

This superfluous syllable is much more common in blank than in rhyming verse. By Shakespeare it is used

[1] This slurring of the final *y* before a following vowel is almost confined to Milton, who in this, as in other points of metre, was much influenced by the practice of the Italian poets. The effect may be loosely described as a change of the vowel *y* into a semi-vowel prefixed to the following word, as *starr'yeyes*, and so *w* in *sorr'wand*.

more frequently in his later than in his earlier dramas: thus, while in *Love's Labour's Lost* it occurs only once in 64 lines, and in *Romeo and Juliet* only once in 18 lines, it is found once in five lines in *Hamlet*, and once in $3\frac{1}{2}$ lines in *Cymbeline*[1]. Nor is it only one syllable which may be thus appended to the line. We find two light unaccented syllables in Marlowe, as

Faustus, | these books, | thy wit | and our | expe(rience.
Yet not | your words | only | but mine | own fan(tasy;

in Shakespeare, as

My lord, | I came | to see | your fa|ther's fu(neral;

in Coleridge

Unless | he took | compas|sion on | this wretch(edness;

in Shelley

But I | was bold|er, for | I chid | Olym(pio;

in Tennyson

But love | and na|ture, these | are two | more ter(rible[2].

The addition of the extra syllable at the end of the iambic line may be brought under the following general law:

An unaccented syllable, preceding the initial accent, or following the final accent of the normal line, is treated by

[1] It is still more common in Fletcher, as seen in parts of *Henry VIII.* which are generally attributed to him. See also the remarks in Darley's Introduction to Fletcher, p. xxxviii.

[2] See *Chapters* pp. 199, 212. Fletcher goes beyond all other poets in this license. Compare the lines quoted in Darley's Introduction

Have ye | to swear | that ye | will see | it *ex(ecuted.*
No sir, | I dare | not leave | her to | that *sol(itariness.*

Here, no doubt, the syllables are slurred, so that what is audible is scarcely more than *sol't'riness.*

the poets as non-essential to the rhythm, and may be added or omitted without necessarily changing the metre.

We shall see other examples of this in dealing with *anacrusis* at the beginning of trochaic or dactylic lines, with *initial truncation* of iambic and anapaestic lines, and with *final truncation* of trochaic and dactylic lines.

Feminine rhythm is not confined to English poetry. It is found in the old French and Italian metres from which the English heroic was borrowed[1]: and in these the superfluous syllable is allowed also in the middle of the line. This is known as the *feminine caesura*. It is a question among writers on prosody whether the same liberty is allowed in English metre. There can be no doubt that a superfluous syllable is frequently found before the middle pause, as in Milton's

That cru|el serp(ent | . On me | exer|cise most. *P. L.* x. 927.
0 2 1 0

Tongue-dough|ty gi(ant, | how dost | thou prove | me these?
2 2 2 0

Samson, 1181.

The point at issue is, whether this syllable should be reckoned *in* the foot, or *outside* of it; for it is quite possible to scan as follows:

Tongue-dough|ty gi|ant, how | dost thou prove | me these?

with an anapaest in the fourth place. Or some might prefer to explain the metre by introducing a foot containing three syllables with the stress on the central syllable, as 'enormous.' The Greek term *amphibrach*, properly denoting a long syllable preceded and followed by a short syllable, has been used by some writers to denote such a foot. The assumption of such a foot

[1] See Zarncke's Essay on the Five-foot Iambic line quoted in my *Chapters on Metre*, pp. 296 foll. ed. 2.

makes possible an alternative explanation of many of the lines in which we have found an anapaest: thus we might divide Tennyson's

The sound | of many | a heavilly gallop|ing foot,
0 1 0 0 1 0 0 1 0

so as to give three amphibrachs instead of three anapaests, and Shelley's

The elo|quent blood | told an | ineffa|ble tale,
0 1 0 0 1 2 0 0 1 0 0 1

making two amphibrachs instead of two anapaests; but the latter gives, I think, a far more energetic rhythm[1]. And the supposition of the amphibrach fails in the case of initial anapaest, such as

To betray | the head|y hus|bands, rob | the eas|y. B. JONSON.
0 0 1

We may bold|ly spend | upon | the hope | of what
0 0 1

Is to | come in. *Henry IV.* Part I. IV. 1.

In elec|tion for | the Ro|man em|pery[2]. *T. Andr.* I. 1. 20;
0 0 1 0 0

and also where an initial trochee precedes an anapaest in the 2nd foot, as

Tweaks me | by the nose, | gives me | the lie | i' the throat.
2 0 0 0 1 1 0 0 2 0 0 1

Hamlet.

To return to the middle pause: one chief reason for maintaining Shakespeare's use of the extra syllable before a pause in the middle of the line, i.e. at the end of the 2nd or 3rd foot, is that he frequently employs broken lines of this type, in which it is impossible to explain the superfluous syllable by supposing it to form part of a following anapaest. Thus in *Lear* I. 4. 203, Goneril's speech ends with the broken line

Will call | discreet | proceed(ing.

[1] See below on pp. 51 foll. [2] See above, pp. 13 foll.

and shortly afterwards we have the broken line

That do|tage gives (it.

without continuation in either case. It seems therefore probable that we should give the same explanation, where the line is continued by the next speaker, as in *Lear* I. 4. 252:

Than the | sea-mons(ter.
Pray, Sir, | be pa|tient.

We proceed now to consider the *diminution* in the normal number of syllables. This may take place by the loss of the first unaccented syllable in the line, what is called *initial truncation*, a license to be explained on the same principle as the feminine ending spoken of above.

Examples from Chaucer are given by Prof. Skeat and Dr Morris:

Til | wel ny | the day | bigan | to spring(e.
Now | it schy|neth now | it reyn|eth fast.

It is not uncommon in Marlowe, as

Bar|barous | and blood|y Tam|burlane.

There are a few, not unquestioned, examples in Shakespeare, as

Stay, | the king | hath thrown | his ward|er down. *Rich. II.* I. 3.
Boot|less home | and weath|er-beat|en back. *Hen. IV.* Part I.

But it is far more common in the shorter iambic and the anapaestic metres to be examined hereafter. I shall therefore postpone to a later chapter the treatment of truncation, whether initial, final, or internal.

In some cases the apparent absence of a syllable is due to a change in pronunciation, as we find the termination *-ion* made disyllabic in old writers; compare the

line above quoted from *Lear*, where 'patient' is tri-syllabic:

Than the | sea-mons(ter. Pray, sir, | be pa|tient

and Spenser:

Whose yield|ed pride | and proud | submis|sion,
Still dread|ing death | when she | had mark|ed long,
Her heart | gan melt | in great | compas|sion,
And driz|zling tears | did shed | from pure | affec|tion.

Or the rolling of an *r* may supply the place of a syllable, as in Marlowe:

Because | I think | scorn | to be | accused.

For similar instances compare my *Chapters on Metre*, pp. 36, 44, 165, 172.

At other times a pause takes the place of a syllable (internal truncation), as in *Hamlet*

Forward | not per|manent. | Sweet | not last(ing

on which see *Chapters on Metre*, p. 204 f. and below, pp. 32, 34.

Exercises on Chapter II.[1]

Scan the following lines, i.e. divide the metrical feet, and mark the stress; add notes, pointing out any variation from the strict type, either in the accentuation or in the number of syllables, and naming the irregular feet:

Dryden, *Character of Shaftesbury.*

A fiery soul, which, working out its way,
Fretted the pigmy body to decay,
And o'er-informed the tenement of clay.

Dryden, *Character of Villiers.*

A man so various that he seemed to be,
Not one, but all mankind's epitome:

[1] The more difficult rhythms are postponed to a later chapter.

Stiff in opinions, always in the wrong,
Was everything by turns and nothing long;
But, in the course of one revolving moon,
Was chemist, fiddler, statesman, and buffoon;
Then all for women, painting, rhyming, drinking,
Besides ten thousand freaks that died in thinking.

POPE, *Character of Addison.*

Peace to all such! but were there one whose fires
True genius kindles, and fair fame inspires;
Blest with each talent and each art to please,
And born to write, converse, and live with ease;
Should such a man, too fond to rule alone,
Bear, like a Turk, no brother near the throne,
View him with scornful, yet with jealous eyes,
And hate for arts that caused himself to rise;
Damn with faint praise, assent with civil leer,
And, without sneering, teach the rest to sneer;
Willing to wound, and yet afraid to strike,
Just hint a fault, and hesitate dislike;
Alike reserved to blame, or to commend,
A timorous foe, and a suspicious friend;
* * * * * * * *
Who but must laugh, if such a man there be?
Who would not weep, if Atticus were he?

COWPER, *The Palace of Ice.*

In such a palace Poetry might place
The armoury of Winter, where his troops,
The gloomy clouds, find weapons, arrowy sleet,
Skin-piercing volley, blossom-bruising hail,
And snow that often blinds the traveller's course,
And wraps him in an unexpected tomb.
Silently as a dream the fabric rose.

The Christian's Enjoyment of Nature.

His are the mountains, and the valleys his,
And all the resplendent rivers. His to enjoy
With a propriety which none can feel,
But who, with filial confidence inspired,
Can lift to heaven an unpresumptuous eye,
And smiling say—'My Father made them all.'

COLERIDGE, *Wallenstein.*

The way of ancient ordinance, though it winds,
Is yet no devious way. Straightforward goes
The lightning's path, and straight the fearful path
Of the cannon-ball. Direct it flies and rapid,
Shattering that it may reach, and shattering what it reaches.
My son, the road the human being travels,
That on which blessing comes and goes, doth follow
The river's course, the valley's playful windings,
Curves round the cornfield and the hills of vines,
Honouring the holy bounds of property.

WORDSWORTH, *Lines on Tintern Abbey.*

I have learnt
To look on nature, not as in the hour
Of thoughtless youth; but hearing often-times
The still, sad music of humanity,
Nor harsh, nor grating, though of ample power
To chasten and subdue. And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man;
A motion and a spirit that impels
All thinking things, all objects of all thought,
And rolls through all things.

CHAPTER III.

ON THE OTHER IAMBIC METRES[1].

PROCEEDING upwards from the five-foot iambic we come to the six-foot iambic or Alexandrine, which is a common French metre, but is rarely found in English,

[1] The signs + and − may be conveniently used to denote the addition or omission of unaccented syllables whether at the beginning or end of the verse. Thus the feminine heroic

Cromwell, | I charge | thee fling | away | ambi(tion,

which shows an extra syllable after the last bar, would be classed as *iamb.* 5+.

The truncated trochaic

Come not | here ∧

may be marked with a *caret* after the last accent, and classed as *troch.* 2−.

A hypermetrical syllable at the beginning of the verse may be marked with a curved line following, as in the line from *Lilian*

She), looking | through and | through me,

which would be classed as *troch.* +3; while that from the *Deserted House* would receive both marks,

So) frequent | on its | hinge be|fore ∧,

and be classed as *troch.* +4−. Conversely an iambic verse, which suffers truncation at the beginning and has a feminine ending, would be thus written

∧ Sub|tle-thought|ed, myr|iad mind(ed,

and described as *iamb.* −4+.

In the trisyllabic metres, where there is often a loss of two

except interspersed in the heroic line, the only long poems known to me in this metre being Drayton's *Polyolbion* and Browning's *Fifine at the Fair*. It has usually a break after the sixth syllable, as in Drayton's

On which | the mirth|ful quire ‖ , with their | clear o|pen throats,
Unto | the joy|ful morn ‖ so strain | their war|bling notes
That hills | and val|leys ring ‖ , and e|ven the ech|oing air
Seems all | composed | of sounds ‖ about | them ev|ery where.

But this rule is frequently broken in Spenser, Milton, and later poets, as

But pined | away | in an|guish and | self-willed | annoy.
F. Q. I. 6. 17.

No strength | of man | or fier|cest wild | beast could | destroy.
Samson, 127.

The Alexandrine occurs regularly as the ninth and last line in the Spenserian stanza, of which the pre-

unaccented syllables, it might seem that we ought to double the mark; thus the verses

∧ ∧ Few | and short | were the prayers | we said,
And we spoke | not a word | of sor(row

would be described as *anap.* =4 and 3+.

Dawn on our | darkness and | lend us thine | aid ∧ ∧

would be described as *dact.* 4=. But the substitution of iamb for anapaest, and trochee for dactyl, is so constant, that it is unnecessary to mark their occurrence. I shall therefore reserve these symbols, in trisyllabic verse, for cases in which the foot is represented by a monosyllable.

Verses with hypermetrical syllables may be conveniently divided into *prae-hypermetrical* and *post-hypermetrical*, according as the extra syllable comes at the beginning or end; but as the latter are generally known as feminine lines, I shall use hypermetrical in a special sense, of a verse which has the extra syllable at the beginning.

ceding eight lines are five-foot iambic, as in the *Faery Queen*:

The joy|ous birds | shrouded | in cheer|ful shade
Their notes | unto | the voice | attemp|ered sweet:
The angel|ical | soft tremb|ling voi|ces made
To the in|struments | divine | respon|dence meet;
The sil|ver-sound|ing in|struments | did meet
With the | base mur|mur of | the wa|ter's fall;
The wa|ter's fall | with dif|ference | discreet,
Now soft | now loud, | unto | the winds | did call,
The gen|tle war|bling wind ‖ low an|swereth | to all.

It is also often used by Dryden and Pope to close a paragraph, sometimes as a third rhyming line: compare Pope,

A need|less Al|exan|drine ends | the song,
And like | a wound|ed snake ‖ drags its | slow length | along.
Not so, | when swift | Camil|la scours | the plain,
Flies o'er | the unbend|ing corn ‖ and skims | along | the main.

and Dryden,

The day | was named, | the next | that should | be fair;
All to | the gen|eral ren|dezvous | repair;
They try | their flut|tering wings, ‖ and trust | themselves | in air.

The hounds | at near|er dist|ance hoarse|ly bayed,
The hunt|er close | pursued | the vis|iona|ry maid;
She rent | the heaven | with loud | laments, | implo-ring aid.

The Alexandrine is seldom used by Shakespeare: where it is used, it is sometimes meant to have a stilted

and bombastic effect, and sometimes marks a maxim or quotation: the latter in *Merry Wives* I. 2

Love, like | a shad|ow, flies, || when sub|stance love | pursues

and in *Merchant of Venice*

Who choos|eth me | shall gain || what man|y men | desire

the former in Nathaniel's verses (*Love's Labour's Lost*)

If love | make me | forsworn || how shall | I swear | to love?

Thy eye | Jove's light|ning bears, || thy voice | his dread|ful thun(der

Which, not | to an|ger bent, || is mu|sic and | sweet fire

and Pistol in *Henry IV.*, Part II., Act II. 4

Untwine | the sis|ters three! || come, A|tropos, | I say.

The seven-foot iambic is the metre of Chapman's *Homer*:

Achil|les' bane|ful wrath | resound, | O god|dess, that | imposed

Infin|ite sor|rows on | the Greeks, | and man|y brave | souls loosed

From breasts | hero|ic, sent | them far | to that | invis|ible cave

That no | light com|forts, and | their limbs | to dogs | and vul|tures gave.

There is usually a pause after the end of the 4th foot; and if the line is there cut in two, it becomes the 'common metre' of the hymn-book, as

God moves | in a | myste|rious way
His won|ders to | perform.

This seven-foot is sometimes alternated with the six-foot, as in Surrey's *Faithful Lover*:

For those | that care | do know, | and tast|ed have | of troub(le,
When pass|ed is | their wo|ful pain, | each joy | shall seem | them doub(le.

Iambic lines containing more than seven feet are extremely rare. We will therefore return to the heroic line from which we started, and proceed downwards to the *Four-foot Iambic*, of which we may take Raleigh's answer to Marlowe as an example,

If all | the world | and love | were young,
And truth | in ev|ery shep|herd's tongue,
These pret|ty pleas|ures might | me move
To live | with thee | and be | thy love.

This metre is very common in Scott, Byron, Coleridge and Shelley. The ordinary modes of varying the rhythm, by change of pause and accentuation and by the use of trisyllabic feet, are employed by Scott in such lines as

O Cal|edo|nia, stern | and wild,
o o 1

Meet nurse | for a | poet|ic child,
1 1 o o

Land of | brown heath | and shag|gy wood,
2 o 1 1

Land of | the mount|ain and | the flood.
2 o o 1 o o

The earl | was a wrath|ful man | to see.
o o 1

When shriv|elling, like | a parch|ed scroll,
o o 1

The fla|ming heavens | togeth|er roll,
And loud|er yet | and yet | more dread,
1 1

Swells the | high trump | that wakes | the dead.
2 o 1 1

Other writers make frequent use of initial truncation[1], giving the effect of trochaic metre, as Marlowe, in the 4th of the following lines:

Come live | with me | and be | my love,
And we | will all | the pleas|ures prove
That val|leys, groves, | and hills | and fields
∧ Woods | or stee|py mount|ains yields.

[1] See above, p. 22.

And Shakespeare in

∧ From | the east | to west|ern Ind
No jew|el is | like Ros|alind.

In Milton's *L'Allegro* and *Penseroso* this variation is so frequent that it is hardly possible to say whether the predominant rhythm is trochaic or iambic, as in the following lines:

Come, pen|sive nun, | devout | and pure,
∧ So|ber, stead|fast, and | demure,
All in | a robe | of dark|est grain,
∧ Flow|ing with | majes|tic train,
And sa|ble stole | of Cy|prus lawn,
Over | thy de|cent shoul|ders drawn.

So in Shelley's *Ariel to Miranda* the first eighteen lines are almost all complete iambics, but the next twelve suffer initial truncation, and might with equal justice be described as trochaic with final truncation. See below on four-foot trochaic.

The reason why initial truncation is more frequent in the four-foot iambic than in the heroic line, is that the latter is capable of far more variation in other ways, while the former, which Touchstone describes as 'the right butter-woman's rank to market,' needs stronger measures to prevent its becoming monotonous. We shall see that the same is the case with the four-foot anapaestic.

Milton's *Hymn on the Nativity* is made up of iambic lines of varying lengths, with occasional truncation, thus:

The or|acles | are dumb,
No voice | or hid|eous hum

Runs through | the arch|ed roof | in words | deceiv(ing;
Apol|lo from | his shrine
∧ Can | no more | divine,
With hol|low shriek | the steep | of Delph|os leav(ing.
No night|ly trance | or breath|ed spell
Inspires | the pale-|eyed priest | from the | prophet|ic cell.

So in other lines the first syllable is omitted, as in

∧ That | the might|y Pan.
∧ When | such mu|sic sweet.
∧ Now | was al|most won.
∧ Must | redeem | our loss.
∧ Long|er dare | abide.

The feminine variety of the four-foot iambic is common, as

∧ For | his serv|ice and | his sor(row,
A smile | to-day, | a song | to-mor(row.

Nor is truncation confined to the first foot. It is found, though very rarely, within the line ('internal truncation') as in Burns

The sun | blinks blithe | on yon | ∧ town
And on | yon bon|nie braes | of Ayr,
But my | delight | in yon | ∧ town,
And dear|est bliss | is Lu|cy fair

and in Shelley's

Thy broth|er Death | ∧ came | and cried

which corresponds to

Thy sweet | child Sleep | the film|y-eyed

and in

Wail, howl | aloud, | ∧ Land | and Sea,
The Earth's | rent heart, | shall an|swer ye.

It is found also in Tennyson's seven-foot iambic line

For I | would see | the *sun* | ∧ rise | upon | the glad | new year.
To-night | I saw | the *sun* | ∧ set; | he set | and left | behind.

We do not often find poems composed entirely of *three-foot iambic*, as the hymn

We love | the place, | O Lord,
In which | thine hon|our dwells.

Usually it is combined with four-foot, as in the Common Metre of the hymn-book

There is | a land | of pure | delight
Where saints | immor|tal reign

or with three-foot feminine, as

Where Clar|ibel | low li(eth
The breez|es pause | and die.

Three-foot feminine is also combined with four-foot, as in

And out | again | I curve | and flow
To join | the brim|ming riv(er.

The *Two-foot Iambic* is very rarely found alone, as in Drayton's *Amouret*:

The steel | we touch,
Forced ne'er | so much,
Yet still | removes
To that | it loves.

In the following examples it occurs in combination with three-foot, four-foot, and five-foot:

The sun | is sink|ing fast,
The day|light dies. BARING-GOULD.

Sceptre | and crown
Must tum|ble down
And in | the dust | be e|qual made
With the | poor crook|ed scythe | and spade. SHIRLEY.

O Lord | my God | do thou | thy ho|ly will,
I will | lie still. KEBLE.

Moore admits internal truncation in some lines of this metre:

I said | ∧ while
The moon's | ∧ smile
Played o'er | a stream | in dim|pling bliss,
The moon | ∧ looks
On man|y brooks,
The brook | can see | no moon | but this.

Of the *One-foot Iambic* an example is supplied by Herrick:

Fair daf|fodils, | we weep | to see
You haste | away | so soon.
As yet | the ear|ly-ri|sing sun
Has not | attained | his noon.
Stay, stay,
x x
Until | the has|ting day
Has run
But to | the e|ven-song,
And hav|ing prayed | togeth|er we
Will go | with you | along.

Exercises on Chapter III.

Scan the following lines, adding notes on the metre:

I wish I were where Helen lies.
Night and day on me she cries.
O that I were where Helen lies
On fair Kirkconnel lea. — Anon.

Never heavier man and horse
Stemmed a midnight torrent's force.
The warrior's very plume, I say,
Was daggled by the dashing spray. — Scott.

Fair is her cottage in its place,
Where yon broad water sweetly, slowly glides,
It sees itself from thatch to base
Dream in the sliding tides. — Tennyson.

Of all the glad new-year, mother, the maddest, merriest day.
TENNYSON.

Misery, Oh misery to me,
That Jove at length should vanquish thee.
Howl, spirits of the living and the dead,
Your refuge, your defence lies fallen and vanquished.
First Echo. Lies fallen and vanquished.
Second Echo. Fallen and vanquished. SHELLEY.

Music is in the sea and air,
Winged clouds soar here and there,
Dark with the rain new buds are dreaming of:
'Tis love, all love. SHELLEY.

I sped like some swift cloud that wings the wide air's wildernesses. SHELLEY.

God of our fathers! What is man,
That thou towards him with hand so various,
Or might I say contrarious,
Temper'st thy providence through his short course,
Not evenly, as thou rul'st
The angelic orders and inferior creatures mute,
Irrational and brute?
Nor do I name of men the common rout,
That wand'ring loose about,
Grow up and perish as the summer fly,
Heads without name no more remembered;
But such as thou hast solemnly elected
With gifts and graces eminently adorn'd
To some great work, thy glory,
And people's safety, which in part they effect.
Samson Agon.

CHAPTER IV.

TROCHAIC METRES.

In the trochaic line the principle of the unimportance of an unaccented syllable at the beginning or end is exemplified (1) in the prevalence of final truncation, as in the second of the following lines

Now the | day is | over,
Night is | drawing | nigh ∧

which corresponds to initial truncation in the iambic line, but is very much more frequent; and (2) in prefixing a hypermetrical syllable at the beginning of the line (*anacrusis*), as in the 2nd and 5th of the following truncated lines:

Sometimes | with se|cure de|light ∧
1 0
The) upland | hamlets | will in|vite ∧,
0 0
When the | merry | bells ring | round ∧
1 1
And the | jocund | rebecs | sound ∧
0 0
To) many a | youth and | many a | maid ∧
1 0 0 1 0 0
Dancing | in the | chequered | shade ∧.
2 0 1 0

This initial hypermetric syllable corresponds to the final hypermetric, or feminine ending, of the iambic line. Another common variation is the substitution, as in the

preceding lines, of dactyl, pyrrhic, or spondee for trochee. A rarer substitution, of which examples will be found below, is that of iamb for trochee.

One-foot Trochaic occurs in connexion with feminine five-foot iambic in Herbert's *Echo*:

But are | there cares | and bus|iness with | the pleasure?
Echo. Leisure.
Light, joy | and leis|ure; but | shall they | persev|er?
Echo. Ever.

Two-foot Trochaic occurs in connexion with four-foot trochaic in Tennyson's *Poet*

In the | middle | leaps a | fountain
Like sheet | lightning,
Ever | brightening
With a | low mel|odious | thunder

and the truncated form in the same:

Hollow | smile and | frozen | sneer ∧
Come not | here ∧.

One of Tennyson's poems, *The Oak*, is composed in this metre:

Live thy | life ∧,
Young and | old ∧,
Like yon | oak ∧
Bright in | spring ∧,
Living | gold ∧.

Three-foot Trochaic is found both in the complete and truncated forms in Shelley's *Skylark*:

Keen as | are the | arrows
Of that | silver | sphere ∧
Whose in|tense lamp | narrows
In the | white dawn | clear ∧

* * * *

Like a | high-born | maiden
In a | palace | tower,
Soothing | her love-|laden
Soul in | secret | hour;

and in Baring-Gould's hymn:

Now the | day is | over,
Night is | drawing | nigh ∧,
Shadows | of the | evening
Steal a|cross the | sky ∧.

In *Maud* xvii. we find 28 consecutive lines in the truncated metre beginning:

Go not, | happy | day ∧.

In *Lilian* we have examples of the initial hypermetric syllable and the substitution of dactyl for trochee, as well as of the complete and truncated forms, e.g.:

When my | passion | seeks ∧
Pleasance | in love | sighs ∧,
She), looking | through and | through me
Thoroughly | to un|do me,
Smiling, | never | speaks ∧.

In the next line the metre changes to *Four-foot Trochaic*:

So) innocent | arch, so | cunning | simple,
From be|neath her | gathered | wimple
Glancing | with black|beaded | eyes ∧.

Another example is the hymn beginning:

Day of | wrath, O | day of | mourning,
See ful|filled the | prophets' | warning,
Heaven and | earth in | ashes | burning.

The truncated four-foot is a favourite metre with Shelley, who uses it with great freedom, as in *Euganean Hills*:

Many a | green isle | needs must | be ∧
In the) deep wide | sea of | miser|y ∧,
Or the | mariner | worn and | wan ∧
Never | thus could | voyage | on ∧.
* * * *
On the | beach of a | northern | sea ∧,
Which) tempests | shake e|ternal|ly ∧,
As) once the | wretch there | lay to | sleep ∧,
Lies a | solit|ary | heap ∧,
One white | skull and | seven dry | bones ∧.
* * * *
Aye), many | flowering | islands | lie ∧
In the) waters | of wide | agon|y ∧.
To) such a | one this | morn was | led ∧.
My) bark by | soft winds | pilot|ed ∧.

Here we have examples of dactyl, spondee, and iamb in the first and second feet; and frequent anacrusis, giving twice over two superfluous syllables at the beginning of the line, just as we have seen in a former chapter two superfluous syllables at the end of the iambic line. Of course these irregularities might be explained on the assumption of a mixture of iambic, trochaic, and anapaestic metres, of which we shall speak farther on; but the poem is on the whole so decidedly trochaic, that it seems more natural to treat lines where the rhythm is exceptional as belonging to the same type.

Swinburne has a very attractive metre, which might be classed either as four-foot trochaic with dactylic and spondaic substitution, as marked

Dawn is | dim on the | dark soft | water,
Soft and | passionate, | dark and | sweet ∧,
Love's own | self was the | deep sea's | daughter,
Fair and | flawless from | head to | feet ∧

or it might be scanned as anapaestic, thus

∧ Dawn | is dim | on the dark | soft wat(er,
∧ Soft | and pass|ionate, dark | and sweet

but I much prefer the former.

Five-foot Trochaic is rare both in the complete and truncated forms. Tennyson has examples of both in the *Vision of Sin* and *Wellington*:

He shall | find the | stubborn | thistle | bursting
Into | glossy | purples | which out|redden
All vo|luptuous | garden | roses.
He that | ever | following | her com|mands ∧
On with | toil of | heart and | knees and | hands ∧.

So Matthew Arnold in *Tristram and Iseult*:

I, a | faded | watcher | by thy | pillow,
I, a | statue | on thy | chapel- | floor ∧,
Poured in | prayer be|fore the | Virgin | Mother,
Rouse no | anger, | make no | rivals | more ∧.

Six-foot is also rare. Usually it has a pause in the middle, as in the truncated form used in Tennyson's *Cauteretz*:

All a|long the | valley, || stream that | flashest | white ∧

The absence of the pause, especially where the feet and the words coincide, has a dragging effect, as in the complete form used in the *Vision of Sin*:

Purple | gauzes, | golden | hazes, | liquid | mazes.

Swinburne has both forms in *Epicede*, truncated in *Melicertes.*

Seven-foot Trochaic occurs in the truncated form in the *Lotos-Eaters*

We have | had e|nough of | action | and of | motion | we ∧

and

Like a | tale of | little | meaning | though the | words are | strong ∧.

Swinburne in *Grace Darling* has both the truncated and complete forms:

Thunder | heaves and | howls a|bout them, | lightning | leaps and | flashes
Hard at | hand, not | high in | heaven, but | close be|tween the | walls ∧
Heaped and | hollowed | by the | storms of | old, whence | reels and | crashes
All the | rage of | all the un|baffled | waves, that | breaks and | falls ∧.

Eight-foot Trochaic is found in both forms in *Locksley Hall*:

Slowly | comes a | hungry | people, ‖ as a | lion | creeping | nigher.

The truncated form is far the commonest:

Smote the | chord of | self, that | trembling ‖ passed in | music | out of | sight ∧.

Both occur also in *Akbar's Hymn* and *Faith.* Take from the latter:

Quail not | at the | fiery | mountain, ‖ at the | shipwreck, | or the | rolling
Thunder, | or the | rending | earthquake, ‖ or the | famine, | or the | pest ∧.

Rudyard Kipling uses trochaic metre varying from four-foot to eight-foot, with occasional dactylic substitution, in the *Last Chantey*:

Loud sang the | souls of the | jolly | jolly | mariners:
Nay, but | we were | angry | and a | hasty | folk were | we ∧.
If we | worked the | ship to|gether
Till she | foundered | in foul | weather,
Are we | babes that | we should | clamour | for a | vengeance | on the | sea? ∧

Beside the more common variations we occasionally meet with internal truncation, as in Shelley's *Dirge*

Come and | sigh ∧, | come and | weep ∧

which corresponds to

For the | year is | but a|sleep ∧

and in Tennyson's *Locksley Hall*:

As I have | seen the | rosy | red ∧ | flushing | in the | northern | night ∧.

Exercises on Chapter IV.

Scan the following lines, adding notes on the metre:

Fear no more the heat of the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust. Shakespeare.

Where the bee sucks, there suck I;
In a cowslip's bell I lie:
There I couch, when owls do cry.
On the bat's back I do fly,
After summer merrily. Shakespeare.

Oft, on a plat of rising ground,
I hear the far-off curfeu sound,
Over some wide-watered shore,
Swinging slow with sullen roar. Milton.

Why so pale and wan fond lover?
Prythee, why so pale?
Will, if looking well can't move her,
Looking ill prevail?
Prythee, why so pale? SUCKLING.

The wanton smiled, father wept,
Mother cried, baby leapt;
More he crowed, more we cried,
Nature could not sorrow hide:
He must go, he must kiss
Child and mother, baby bless,
For he left his pretty boy,
Father's sorrow, father's joy. GREENE.

Wake again, Teutonic father-ages,
Speak again, beloved primaeval creeds;
Flash ancestral spirit from your pages,
Wake the greedy age to noble deeds.
* * * * *
Speak! but ask us not to be as ye were!
All but God is changing day by day.
He, who breathes on man the plastic spirit,
Bids us mould ourselves its robe of clay. KINGSLEY.

Lo, the leader in these glorious wars
Now to glorious burial slowly borne,
Followed by the brave of other lands. TENNYSON.

Many a night from yonder ivied casement, ere I went to rest,
Did I look on great Orion sloping slowly to the west.
TENNYSON.

Keep ye the law, be swift in all obedience,
Clear the land of evil, drive the road and bridge the ford,
Make ye sure to each his own,
That he reap where he hath sown;
By the peace among our peoples let men know we serve the
Lord. RUDYARD KIPLING.

CHAPTER V.

ANAPAESTIC METRES.

TRISYLLABIC rhythm is a marked feature of the Old English alliterative verse and of the 'tumbling measure' which followed it, but was comparatively little used during the seventeenth and eighteenth centuries. In the nineteenth century it was again revived and greatly developed by poets such as Coleridge, Shelley, Tennyson, Matthew Arnold, and Swinburne. The commonest variations arise from the omission of one, or both, of the unaccented syllables of the foot at the beginning and the end of the line[1], and the omission of one unaccented syllable in the foot within the line. Thus we have the four-foot anapaest

∧ ∧ *Few* | *and short* | were the prayers | *we said,*
And we spoke | not a word | *of sor(row*;
But we stead|fastly gazed | on the face | of the dead
And we bit|terly thought | of the mor(row

where monosyllabic and disyllabic substitution are marked by italics. And so the two-foot dactylic

Take her up | tenderly,
Lift her with | *care* ∧ ∧,
Fashioned so | slenderly,
Young, and so | *fair* ∧ ∧

[1] See above, pp. 19, 23, 30, 36.

Pibroch of | Donuil Dhu,
Pibroch of | *Donuil* ∧,
Wake thy wild | voice anew,
Summon clan | *Conuil* ∧[1].

Having said thus much by way of preface, I proceed to give examples of the different anapaestic metres, and I will begin with the older poets. In 1557, Tusser published his *Points of Husbandry* in a very uncouth, four-foot anapaestic, of which take the following as a specimen:

Whom fan|cy persua|deth, amongst | other crops,
To have | for his spend|ing suffi|cient of hops,
Must will|ingly fol|low, of choi|ces to choose,
Such les|sons approv|èd as skil|ful do use.

Shakespeare puts into the mouth of Desdemona an adaptation of the old song of *Willow* which is printed in Percy's *Reliques* as follows:

A poore soule | sat sighing un|der a syc|amore tree,
O will|ow, will|ow, will(ow,
With his hand | on his bos|om, his head | on his knee.
* * * * *
Sing O | the green will|ow shall be | my garland.

Contrast with this Ben Jonson's use of the three-foot anapaest in *Her Triumph*:

Have you seen | but a bright | lily grow
Before | rude hands | have touched (it?
Have you marked | but the fall | of the snow
Before | the soil | hath smutched (it?
Have you felt | the wool | of the bea(ver
Or swan's | down ev(er?
* * * *
∧ O | so white, | ∧ O | so soft, | ∧ O | so sweet | is she[2].

[1] In what follows I use the *caret* in trisyllabic metres only where two syllables are omitted.

[2] It might be possible to scan this line as made up of three anapaests and an iamb, but the rhythm is far more expressive if we suppose the exclamation 'O' to be equivalent to a foot in each case.

Cowper has three-foot and four-foot anapaestic:

No long|er I fol|low a sound,
No long|er a dream | I pursue,
O hap|piness not | to be found,
Unattain|able treas|ure, adieu.

The black|bird has fled | to anoth|er retreat,
Where the ha|zels afford | him a screen | from the heat.

Burns has four-foot:

My heart's | in the high|lands, my heart | is not here.

We come now to the nineteenth century poets. *Christabel* is an irregular poem in which anapaestic and iambic are freely mixed, as

There is | not wind | enough | to twirl
The one | red leaf, | the last | of its clan,
ı ı
That dan|ces as oft|en as dance | it can,
∧ Hang|ing so light | and hang|ing so high
On the top|most twig | that looks up | at the sky

which was imitated by Scott in the *Lay*:

The feast | was o|ver in Brank|some Tower,
And the La|dy had gone | to her se|cret bower,
Her bower | that was guard|ed by word | and by spell,
∧ Dead|ly to hear | and dead|ly to tell.

Perhaps no poet has surpassed Shelley in his use of anapaestic metre, as shown in the *Sensitive Plant*, *The Cloud*, *Arethusa*, *The Hymn of Pan*, and others. I quote one or two examples:

When the lamp | is shatt(ered,
The light | in the dust | lies dead;
When the cloud | is scatt(ered,
The rain|bow's glo|ry is shed.

∧ Lis|ten lis|ten, Ma|ry mine,
To the whis|per of | the Ap|ennine.
It bursts | on the roof | like the thun|der's roar
Or like | the sea | on a north|ern shore
∧ Heard | in its ra|ging ebb | and flow
By the cap|tives pent | in the caves | below.

Tennyson has anapaestic lines of one foot and two feet, mixed with four feet, in the song beginning

At his work | you may hear | him sob | and sigh
In the walks:
Earth|ward he bow|eth the heav|y stalks
Of the mould|ering flowers.

The truncated two-foot is found in the *Merman*:

∧ Who | would be
A mer|man bold,
∧ Sit|ting alone,
∧ Sing|ing alone
∧ Un|der the sea,
With a crown | of gold,
∧ On | a throne?

We find the three-foot line in *Maud*

In the mead|ow un|der the hall
To the death | for their na|tive land

also truncated three-foot

∧ Maud, | with her ex|quisite face

the four-foot in the *Poet's Mind*

In the heart | of the gar|den the mer|ry bird chants

truncated four-foot in *Maud*

∧ Sing|ing alone | in the morn|ing of life

the five-foot in *Maud*

Till I well | could weep | for a time | so sor|did and mean

truncated five-foot in the same

∧ Knew | that the death|white cur|tain meant | but sleep

and also the six-foot

Did he fling | himself down? | who knows? | for a vast | specula|tion had failed

which is the metre of the *Northern Farmer*

"The Amoight|y's a taak|in of you | to 'issen, | my friend," | a said

truncated six-foot

∧ Why | do they prate | of the bless|ings of peace? We have made | them a curse.

The six-foot anapaest is used in many important poems, as the two *Northern Farmers*, the *Grandmother*, the *Higher Pantheism*, *Wages*, a good deal of *Maud*, *Rizpah*, *First Quarrel*, *Northern Cobbler*, *Entail*, *Children's Hospital*, *Maeldune*, and the very irregular *Revenge*.

What are we to say of a line like the following, taken from *Wages*?

Glory of warrior, glory of orator, glory of song.

Regarded by itself it would naturally be classed as truncated dactylic; but, just as we have seen that the four-foot iambic can mask under the form of trochaic and *vice versâ*, so is it with anapaestic and dactylic. In order to make sure of the metre of any given line, we have to consider the general rhythm of the piece. If it comes from a passage which is either generally anapaestic, or which at any rate contains lines which can only be explained as anapaestic, while they have no lines which must necessarily be taken as dactylic, we may then safely pronounce it anapaestic.

And since in this poem (*Wages*) we find the indisputably anapaestic

The wa|ges of sin | is death: | if the wa|ges of vir|tue be dust,
She desires | no isles | of the blest, | no qui|et seats | of the just

it seems that we ought to scan the line under consideration as follows:

∧ Glo|ry of war|rior, glo|ry of or|ator, glo|ry of song.

Besides these main variations, we find the use of feminine rhythm; as in *Maud*:

Ah what | shall I be | at fif(ty...
If I find | the world | so bit(ter.

And she knows | it nŏt: | O, if | she knew (it,
To know | her beau|ty might half | undo (it.

In the *Welcome to Alexandra* initial truncation is very common: in fact there is only one line which commences with the pure anapaest:

We are each | all Dane | in our wel|come of thee.

In one line we have initial and internal truncation:

∧ Roll | and rejoice, | ∧ ju|bilant voice,
∧ Roll | as a ground|swell dashed | on the strand.

The two-foot trochaic 'Alexandra' forms a refrain.

Maud xxvii. (Pt II. 5) consists of anapaestic lines, varying from two to five feet in length, and showing examples not only of initial truncation, as in

∧ Dead, | long dead

but of monosyllabic feet in other parts of the verse, e.g.

∧ Long | ∧ dead.
And the hoofs | of the hors|es beat, | ∧ beat.

The last section of *Maud* is regular five-foot anapaest.

In *Break, break, break*, we have three-foot anapaestic arranged in verses of four lines. In two out of the four verses the third line contains four feet, and in two the first line is represented by the three monosyllables 'Break, break, break.'

We may compare Scott's four-foot dactylic:

March, | march, | Ettrick and | Teviotdale,
Why the deil | dinna ye march | forward in | order?

where the corresponding lines of the next verse

Come from the | hills where your | hirsels are | grazing,
Come from the | glen of the | buck and the | roe ∧

show that the monosyllables 'march,' 'march' represent dactyls, and that 'Teviotdale' and 'dinna ye march'

must be slurred so as to be compressed into trisyllables. See below on Dactylic Metre.

The song in *Sea Fairies* varies from three- to eight-foot, and both initial and internal truncation are freely used; thus we have:

∧ Whith|er away? | ∧ whith|er away? | ∧ whith|er away? | ∧ fly | no more:

∧ Whith|er away? | ∧ list|en and stay: | ∧ mar|iner, mar|iner, fly | no more.

In the *Islet* the four-foot anapaest prevails:

∧ Whith|er, O whith|er, love, | shall we go

varied with three-foot

That it makes | one wea|ry to hear

and truncated two-foot

∧ No, | love, no

and complete five-foot running into pure iambic

With man|y a riv|ulet high | against | the sun
The fac|ets of | the glo|rious mount|ain flash.

The *Victim* is mainly four-foot anapaestic, with disyllabic substitution:

A plague | upon | the peo|ple fell.

The priest | in hor|ror about | his al(tar
To Thor | and O|din lift|ed a hand.

The moth|er said, | They have ta|ken the child.

∧ Sud|denly from | him brake | his wife.

But some of the verses are followed by lines of two feet, forming groups equivalent in rhythm to eight-foot lines, e.g.:

∧ Help | us from fam|ine And plague | and strife. ‖ ∧ What | would you have | of us? Hu|man life?

Perhaps, however, it may be said, Is it not easier to take these as dactylic, dividing as follows?

Help us from | famine And | plague and | strife∧.
What would you | have of us? | Human | life∧?

the two last dactyls being represented by trochee and long syllable? The answer is that in either case the metre will be metamorphous or disguised, and that we shall best preserve the unity of the poem by interpreting the disguise so as to agree with the undisguised corresponding lines in the other stanzas, e.g.:

They have ta|ken our son, | They will have | his life.
Is he | your dear|est, Or I, | the wife?

As it is sometimes difficult to decide whether a line should be classed as anapaestic or dactylic, so, at other times, it might seem that an anapaestic line was made up of amphibrachs. Thus Browning's line

I galloped, | Dirk galloped, | we galloped | all three ∧

might be scanned with four amphibrachs, the last truncated: but if we look at other lines in the same piece, such as:

Not a word | to each oth|er. We kept | the great pace,
Neck by neck, | stride by stride, | never chan|ging our place[1]

we see that the true scansion of the first line is

I gal|loped, Dirk gal|loped, we gal|loped all three

which also gives a more appropriate rhythm. The amphibrach would suit well enough if the verb were 'cantered,' but not for the desperate ride described. So the lines

Distracted | with care ∧
For Phyllis | the fair ∧,
Since nothing | could move her,
Poor Damon | her lover

[1] This line is an example of the harshness which often characterises the anapaestic rhythm, when strong accented syllables such as 'neck' and 'stride' are put into the unaccented part of the foot. Of course such a rhythm is not employed without special reason by great poets, compare Shelley's eerie phrase,

Stand rig|id with hor|ror; a loud | long hoarse cry.
1 1 2

have been cited as amphibrachs, but the lines which immediately follow

To a prec|ipice goes,
Where a leap | from above
Would soon fin|ish his woes

show that the true division of the former line is

Distract|ed with care

and

Since noth|ing could move (her.

Similarly the apparent amphibrachs of *Christabel*:

That in the | dim forest
Thou heard'st a | low moaning,
And found'st a | bright lady | surpassing|ly fair ∧

are preceded by the manifestly anapaestic

In the touch | of this bo|som there work|eth a spell
Which is lord | of thy ut|terance, Christ|abel

showing that the true scansion above is

That in | the dim for(est.

Similarly some lines in Southey's *Lodore* might be read as made up of amphibrachs:

Collecting, | projecting,
Receding | and speeding,
Dividing | and gliding | and sliding,
Retreating | and beating | and meeting | and sheeting

yet the general rhythm is undoubtedly anapaestic, as we find in the 1st stanza:

With its rush | and its roar
As man|y a time
They had seen | it before

and in the 2nd:

It runs | and it creeps
For a while, | till it sleeps
In its own | little lake;

And thence | at depart(ing,
Awaken|ing and start(ing,
It runs | through the reeds,
And away | it proceeds

and the last stanza ends:

And so | never end|ing but al|ways descend(ing,
Sounds and mo|tions for ev|er and ev|er are blend(ing
All at once | and all o'er | with a might|y uproar:
And this | way the wa|ter comes down | at Lodore[1].

I proceed now to give examples of anapaestic metres from Matthew Arnold and Swinburne. Three-foot anapaestic without rhyme is a favourite metre with the former; and his favourite variation is the monosyllabic first foot. Compare *Youth of Nature*:

∧ Well | may we mourn | when the head
Of a sa|cred po|et lies low
In an age | which can read | them no more.

Rugby Chapel:

∧ Cold|ly, sad|ly descends
The au|tumn even|ing. The field
∧ Strewn | with its dank | yellow drifts
Of with|ered leaves, | and the elms,
∧ Fade | into dim|ness apace,
∧ Si|lent; hard|ly a shout
From a few | boys late | at their play;
The lights | come out | in the street,
In the school-|room wind|ows; but cold,
∧ Sol|emn, unlight|ed, austere,
Through the gath|ering dark|ness arise
The chap|el walls, | in whose bound
∧ Thou, | my fa|ther, art laid.

Swinburne's metre is far more rapid and is marked by strong and often by internal rhymes. Take, as a

[1] Compare above, p. 20 f., on the supposed use of the amphibrach in iambic metre.

specimen of two-foot mixed with six-foot anapaestic, *Off Shore*:

As the veil | of the shrine
Of the tem|ple of old,
When dark|ness divine
Over noon|day was rolled,
So the heart | of the night | by the pulse | of the light | is convulsed | and controlled.

And the sea's | heart groan(ing
x x
For glo|ries withdrawn,
And the waves' | mouths moan(ing
x x
All night | for the dawn,
Are uplift | as the hearts | and the mouths | of the sing|ers on lea|side and lawn.

A Child's Sleep supplies a specimen of masculine and feminine three-foot with spondaic substitution:

As the moon | on the lake's | face flash(es
x x
So hap|ly may gleam | at whiles
A dream | through the dear | deep lash(es
x x
Whereun|der a child's | eye smiles.
x x

Four-foot masculine and feminine are found in *Oreithyia*:

For the heart | was mol|ten within | her to hear,
And her knees | beneath | her were loos|ened for fear,
And her blood | fast-bound | as a frost-|bound wa(ter,
x x x x
And the soft | new bloom | of the green | earth's daugh(ter
x x x x
Wind-wast|ed as blossom | of a tree[1].
x x

[1] In this line there is a superfluous syllable either in the 2nd or 3rd foot, which has to be eliminated by slurring. Notice the spondees in the preceding lines.

Storm and Battle has examples of four, five, and six-foot anapaestic with spondaic substitution,

Shall the sea | give death | whom the land | gave birth?

O strong | north wind | the pi|lot of cloud | and rain,

For the gift | we gave | thee what gift | hast thou given | us again?

And the clang | of the sharp | shrill brass | through the burst | of the wave | as it shocks

Rings clean | as the clear | wind's cry | through the roar | of the surge | on the rocks.

In the *Ode to England* we have examples of seven-foot[1] and eight-foot anapaestic. The latter with its internal rhyme is perhaps the most characteristic of Swinburne's metres:

A light | that is more | than the sun|light, an air | that is brigh|ter than mor|ning's breath,
Clothes Eng|land about | as the strong | sea clasps | her, and an|swers the word | that it saith.

∧ Dark|ness round | them, as i|ron, bound | fell off | from ra|ces of eld|er name,
∧ Slain | at sight | of her eyes | whose light | bids free|dom light|en and burn | as flame.

[1] In the preface to his translation of a chorus of the *Birds*, Swinburne says that Aristophanes' 'marvellous metrical invention of the anapaestic heptameter is almost exactly reproducible in English, in which all variations of anapaestic, iambic, or trochaic metre are as natural and pliable as all dactylic and spondaic forms of verse are unnatural.' I quote a couple of lines:

All best | good things | that befall | men come | from us birds | as is plain | to all rea(son
For first | we proclaim | and make known | to them spring | and then win|ter and au|tumn in sea(son.

Exercises on Chapter V.

Pleaseth you ponder your suppliants' plaint,
Caused of wrong and cruel constraint;
Which I your poor vassall daily endure,
And, but your goodness the same recure,
Am like for desperate deed to die,
Through felonous force of mine enemie.

Spenser, *Oak and Briar.*

See the Furies arise;
See the snakes that they rear,
How they hiss in their hair;
And the sparkles that flash from their eyes. Dryden.

Thou who art bearing my buckler and bow,
Should the soldiers of Saul look away from the foe,
Stretch me that moment in blood at thy feet.
Mine be the doom which they dared not to meet. Byron.

Sweet and low, sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Wind of the western sea!
Over the rolling waters go,
Come from the dying moon, and blow,
Blow him again to me!
While my little one, while my pretty one, sleeps.

Princess.

And or ever that evening ended, a great gale blew,
And a wave like the wave that is raised by an earthquake grew,
Till it smote on their hulls and their sails and their masts and their flags,
And the whole sea plunged and fell on the shot-shattered navy of Spain,
And the little Revenge herself went down by the island crags
To be lost evermore in the main. *The Revenge.*

She steals to the window, and looks at the sand,
And over the sand at the sea;
And her eyes are set in a stare;
And anon there breaks a sigh,
And anon there drops a tear
From a sorrow-clouded eye,
And a heart sorrow-laden,
A long, long sigh,
For the cold strange eyes of a little Mermaiden,
And the gleam of her golden hair. M. ARNOLD.

Yes, we arraign her, but she,
The weary Titan, with deaf
Ears, and labour-dimmed eyes,
Regarding neither to right
Nor left, goes passively by,
Staggering on to her goal. *Heine's Grave.*

Once I went to the woods with Rose;
Rose, of course, was nothing to me;
We talked—of something I suppose;
What, has escaped my memory.
* * * *
Pearls we trod upon, made of dew;
Sat 'neath canopies of green rushes;
All the birds we listened to
Rose called nightingales, I called thrushes.
Sir G. YOUNG.

CHAPTER VI.

DACTYLIC METRES.

The dactylic measure is less common in English poetry than the anapaestic. It is varied by the substitution of trochee for dactyl in all the feet and by the prefixing of a hypermetrical syllable at the beginning, and the omission of two unaccented syllables at the end, as in Hood:

Take her up | tenderly,
Lift her with | care ∧,
Fashioned so | slenderly,
Young, and so | fair ∧.

Scott:

Come away, | come away,
Hark to the | summons,
Come away, | come away,
Gentles and | commons.
Come from deep | glen and
From) mountain so | rocky,
The) war-pipe and | pennon
Are) at Inver|lochy.

Kingsley:

White were the | moorlands
And) frozen be|fore her,
Green were the | moorlands
And) blooming be|hind her.

It will be observed that, when a line begins with the hypermetrical syllable, the preceding line frequently ends with a trochee, so that the effect is simply to complete the dactylic rhythm. Sometimes we even find two hypermetrical syllables, when the final dactyl of the preceding line is represented by a long syllable, as in Hood's

The) bleak wind of | March ∧
Made her) tremble and | shiver,
But) not the dark | arch ∧
Nor the) black-flowing | river.

It is easy to understand how this variation of the dactylic should pass unperceived into anapaestic metre, like the four-foot trochaic into four-foot iambic. Thus, in Scott's *Pibroch of Donald Dhu*, the anapaestic lines

Leave untend|ed the herd,
The flock | without shel(ter,
Leave the corpse | uninterred,
The bride | at the al(tar

are preceded and followed by the dactylic

Come, every | hill-plaid, and
True heart that | wears one,
Come, every | steel blade, and
Strong hand that | bears one,

Leave the deer, | leave the steer,
Leave nets and | barges,
Come with your | fighting gear,
Broadswords and | targes.

Tennyson in *Merlin and the Gleam* has two-foot dactylic:

Then with a | melody
Stronger and | statelier
Led me at | length ∧
To the) city and | palace
Of) Arthur the | King ∧ ;
Touched at the | golden
Cross of the | churches,

Flashed on the | tournament,
Flickered and | bickered
From) helmet to | helmet,
And) last on the | forehead
Of) Arthur the | blameless
Rested the | gleam ∧.

In *Kapiolani* we have two-foot mixed with four-foot and eight-foot dactylic:

When from the | terrors of | nature a | people have | fashioned
and | worship a | spirit of | evil,
Blest be the | voice of the | teacher who | calls to them,
'Set yourselves | free ∧.'

* * * *

Long as the | lava-light
Glares from the | lava-lake
Dazing the | starlight;
Long as the | silvery | vapour in | daylight
Over the | mountain
Floats, will the | glory of | Kapio|lani be | mingled with |
either on | Hawai|ee ∧.

George Meredith has an example of four-foot dactylic, with trochaic or spondaic substitution in the 3rd or 4th foot and truncation in the alternate lines, in *Juggling Jerry*, in which, as often in trisyllabic metres, the accents are rather tortured:

Pitch here the | tent, while the | old horse | grazes,
1 1
By the old | hedge-side we'll | halt a | stage ∧;
1 o o 1 o o
It's nigh my | last a|bove the | daisies,
1 o o
My next | leaf will be | man's blank | page ∧.
2 1 1 1
Yes, my old | girl! and it's | no use | crying:
1 1
Juggler, | constable, | King, must | bow ∧.
One that out|-juggles | all's been | spying
Long to have | me, and he | has me | now ∧.
1 o o

He has a similar example of five-foot dactylic with trochaic substitution in the last three feet, and slurring of two short syllables in the 6th and 8th lines:

Shy as the | squirrel and | wayward | as the | swallow,
Swift as the | swallow a|long the | river's | light ∧,
[1]Circleting the | surface to | meet his | mirrored | winglets,
Fleeter she | seems in her | stay than | in her | flight ∧.
Shy as the | squirrel that | leaps a|mong the | pine-tops,
[1]Wayward as the | [1]swallow over|head at | set of | sun ∧,
She whom I | love is | hard to | catch and | conquer,
[1]Hard, but O the | [1]glory of the | winning | were she | won ∧!

G. MEREDITH[2].

Matthew Arnold has two-foot in his *Bacchanalia*:

See on the | cumbered plain,
Clearing a | stage ∧,
Scattering the | past about,
Comes the new | age ∧.
Bards make new | poems,
Thinkers new | schools ∧,
Statesmen new | systems,
Critics new | rules ∧.
All things be|gin again,
Life is their | prize ∧,
Earth with their | deeds they fill,
Fill with their | cries ∧.

Tennyson has a splendid metre which might be described as truncated seven-foot, alternating with six-foot, either of the dactylic or anapaestic metre. The last

[1] A superfluous syllable has to be slurred in this foot.

[2] Sir G. Young notes here that 'no doubt Meredith took this metre from George Darley's song

Sweet in her green dell the flower of beauty slumbers,
Lulled by the faint breezes sighing through her hair;
Sleeps she and hears not the melancholy numbers
Breathed to my sad lute 'mid the lonely air.'

line of the stanza is rather in favour of the latter explanation, since we must otherwise assume anacrusis.

Banner of England, not for a season, O banner of Britain, hast thou
Floated in conquering battle or flapt to the battle cry.
* * * * *
Shot through the staff or the halyard, but ever we raised thee anew,
And ever upon the topmost roof our banner of England blew.

Trochaic, varied by the intermixture of dactyls, is found in *Boadicea*, which is mainly eight-foot trochaic, sometimes complete, but usually truncated, with one or more dactyls in the last three feet:

While a|bout the | shore of | Mona || those Ne|ronian | legiona|ries.
Girt by | half the | tribes of | Britain, || near the | colony | Camulo|-dune ∧.

In the following we have four consecutive dactyls:

There the | hive of | Roman | liars || worship a | gluttonous | emperor | idiot.

I think the rhythm would have been improved by omitting *emperor*, thus making a truncated eight-foot: but the final dactyl, giving eight complete feet, is also found in

Hear it, | gods! the | gods have | heard it, || O I|cenian, | O Corit|anian!
* * * * *
Tho' the | Roman | eagle | shadow thee, || tho' the | gathering | enemy | narrow thee,
* * * * *
Up my | Britons, | on my | chariot, || on my | chargers, | trample them | under us.

In one line we find three dactyls in the first half:

Bloodily, | bloodily | fall the | battle-axe, || unex|hausted, in|exora|ble.

There is only one line in which the dactylic substitution is not found in the last four feet:

There they | dwelt and | there they | rioted; || thêre, | there, they | dwell no | more. ∧

Exercises on Chapter VI.

They now to fight are gone,
Armour on armour shone,
Drum now to drum did groan,
To hear was wonder,
That with the cries they make,
The very earth did quake,
Trumpet to trumpet spake,
Thunder to thunder. DRAYTON.

Flashed all their sabres bare,
Flashed, as they turned in air,
Sabring the gunners there,
Charging an army, while
All the world wondered. TENNYSON.

Come from the hills where your hirsels are grazing,
Come from the glen of the buck and the roe;
Come to the crag where the beacon is blazing,
Come with the buckler, the lance, and the bow.
Trumpets are sounding,
War-steeds are bounding,
Stand to your arms and march in good order.
England shall many a day
Tell of the bloody fray,
When the blue bonnets came over the Border. SCOTT.

Where shall the lover rest
Whom the fates sever,
From his true maiden's breast
Parted for ever?
Where, through groves deep and high
Sounds the far billow,
Where early violets die
Under the willow. SCOTT.

Weary way-wanderer, languid and sick at heart,
Travelling painfully over the rugged road,
Wild-visaged wanderer! God help thee, wretched one.
SOUTHEY.

When, like the early rose,
Eileen Aroon!
Beauty in childhood blows,
Eileen Aroon!
When, like a diadem,
Buds blush around the stem,
Which is the fairest gem?—
Eileen Aroon. G. GRIFFIN.

Could I but live again
Twice my life over,
Would I once strive again?
Would not I cover
Quietly all of it—
Greed and ambition—
So from the pall of it,
Pass to fruition?

BROWNING, *Pisgah Sights.*

CHAPTER VII.

MIXED AND DOUBTFUL METRES[1].

We have already had under consideration poems consisting of lines of varying length, whether this was caused by the use of truncation or anacrusis or feminine ending, where the number of feet remains unchanged, and there is no substitution of one foot for another; or by a difference in the number of feet, as in the Spenserian stanza, in which an Alexandrine comes at the end of eight heroic lines, or to a greater extent in such a poem as Milton's *Hymn on the Nativity*, which combines three-foot, four-foot, five-foot, and six-foot iambic lines. We have also seen examples of the interchange of feet: trochee, anapaest, and dactyl for iamb; iamb and dactyl for trochee, etc. In this chapter I deal with poems in which the metre is not simply altered numerically by embracing more or fewer feet, nor rendered momentarily ambiguous by the substitution of alien feet, but (1) where one portion is of distinctly different type from another; and (2) where the irregularity of stress is great enough to cause serious doubt as to the general character

[1] These correspond to the asynartete measures of the Greeks.

of the metre. Of (1) we have an example in the Fairy's song in *M. N. D.*,

Over hill, | over dale,
o o x o o x
Thoro' bush, | thoro' briar,
o o x o o x
Over park, | over pale,
o o x o o x
Thoro' flood, | thoro' fire,
o o x o o x
I do | wander | every|where ∧,
x o x o x o x
Swifter | than the | moones | sphere ∧
x o x o x o x

where Coleridge remarks on 'the delightful effect of the sweet transition to the trochaic metre' in the fifth line[1].

[1] The Quarto and Folio here have the cacophonous 'moon's,' for which Steevens suggested (1) the old-English 'moonès,' which is supported by 'whalès' in *L. L. L.*,

To show | his teeth | as white | as wha|lès bone,

and also in Spenser's *F. Q.* III. i. 15, and 'nightès' in Buckhurst's *Induction*, 9,

With night|ès starres, | thick pow|dred ev|erywhere,

and in Surrey's sonnet, quoted by R. Morris (*Hist. Eng. Gr.* § 103),

The night|ès car | the stars | about | doth bring.

See other examples in Schipper, II. 78 f.

Steevens' second suggestion was 'moony,' for which he quotes 'moony sphere' from Sidney's *Arcadia*. In itself 'moones sphere' seems better to express the motion of the material sphere, which was supposed to carry the moon with it in its revolution: but if 'moony sphere' was used by Sidney, it may possibly have become a familiar phrase. Several of the Shakespearian editors prefer to keep the reading 'moon's,' justifying it by such lines as that from the witches' incantation in *Macbeth*:

Toad, that under *cold* stone
Days and nights has thirty-one
Sweltered venom sleeping got,
Boil thou first i' the charmed pot;

This change of type is of course more common in longer poems, to express a change of sentiment, as in *Maud*, the prevailing metre of which is anapaestic,

A voice | by the ce|dar tree
In the mead|ow un|der the Hall!
She is sing|ing an air | that is known | to me,
A pass|ionate bal|lad gall|ant and gay,
A mar|tial song | like a trump|et's call;
∧ Sing|ing alone | in the morn | of life,
In the hap|py morn|ing of life | and of May

but this is changed in section 17 into trochaic,

Go not, | happy | day ∧,
From the | shining | fields ∧,
Go not, | happy | day ∧,
Till the | maiden | yields ∧

and in section 18 into iambic,

4. O, art | thou sighing | for Leb|anon
6. In the | long breeze | that streams | to thy | delic|ious East,
3. Sighing | for Leb|anon,
Dark ce|dar?
5. Is that | enchant|ed moan | only | the swell
Of the | long waves | that roll | in yon|der bay?

So the *Vision of Sin* begins with an iambic section,

I had | a vis|ion when | the night | was late:
A youth | came ri|ding toward | a pal|ace gate,

but the diphthong *o* in *cold* (=co-oold) is not the same as the simple *oo* in *moon*, and the rhythm which may be appropriate for the expression of the witches' malignity is not necessarily appropriate for the innocent playfulness of the fairies. Nor indeed am I altogether satisfied that 'cold' is right even in *Macbeth*, though no doubt there is something very effective in the repetition of the long vowel in the monosyllables *toad*, *cold*, *stone*. Still, if Shakespeare wrote 'coldest stone,' it is the commonest of corruptions for the second *st* to be omitted.

which changes in the 2nd section into trochaic with frequent dactylic substitution,

Then me|thought I | heard a | mellow | sound ∧,
Gathering | up from | all the | lower | ground ∧,
Narrowing | into | where they | sat as|sembled
Low vo|luptuous | music | winding | trembled.
Then they | started | from their | places,
Moved with | violence, | changed in | hue ∧,
Caught each | other with | wild gri|maces,
Half in|visible | to the | view ∧,
Wheeling | with pre|cipitate | paces.

The 3rd section returns to five-foot iambic, and the 4th is in truncated four-foot trochaic,

Wrinkled | ostler, | grim and | thin ∧!
Here is | custom | come your | way ∧;
Take my | brute and | lead him | in ∧,
Stuff his | ribs with | mouldy | hay ∧.

So the Choric Song of the *Lotos-Eaters* is for the most part iambic of varying length, but the 4th section begins with the trochaic

Hateful | is the | dark blue | sky ∧
Vaulted | o'er the | dark blue | sea ∧

and the 8th section introduces the truncated seven- and eight-foot trochaics,

We have | had e|nough of | action | and of | motion | we ∧,
Rolled to | starboard, | rolled to | larboard, | when the | surge was | seething | free ∧,
Where the | wallowing | monster | spouted | his foam-|fountains | in the | sea ∧.

The *Ode on Wellington* is a wonderful blending of anapaest, iamb, and trochee. Of the first we have a

sample in the opening lines, which are also marked by internal truncation,

∧ Bur|y the Great | ∧ Duke
With an em|pire's lam|enta(tion,
Let us bur|y the Great | ∧ Duke
To the noise | of the mourn(ing | of a might|y na(tion

and in the 5th section,

∧ Let | the bell | be tolled:
And a rev|erent peo|ple behold
The tow|ering car, | the sa|ble steeds:
∧ Bright | let it be | with its bla|zoned deeds,
∧ Dark | in its fu|neral fold.
∧ Let | the bell | be tolled:
And a deep|er knell | in the heart | be knolled,
And the sound | of the sor|rowing an|them rolled
Through the dome | of the gol|den cross,
And the voll|eying can|non thun|der his loss.

Iambic rhythm is found in the 3rd and other sections, varying from two feet to five feet,

Lead out | the page|ant: sad | and slow,
As fits | an u|nivers|al woe,
Let the | long, long | process|ion go,
And let | the sorr|owing crowd | about | it grow,
And let | the mourn|ful mar|tial mu|sic blow;
The last | great Eng|lishman | is low.

A peo|ple's voice,
The proof | and ech|o of | all hu|man fame,
A peo|ple's voice, | when they | rejoice
At civ|ic rev|el and pomp | and game,
Attest | their great | comman|der's claim.

Trochaic metre is found in the 6th section, varied by initial and internal anacrusis:

tr. 6— Who is | he that | cometh ‖ like an | honoured | guest ∧
With) banner | and with | music, ‖ with) soldier | and with |
priest ∧,
With a | nation | weeping ‖ and) breaking | on my | rest ∧ ?

tr. 4— This is | he that | far a|way ∧
A)gainst the | myriads | of As|saye ∧
Clashed with his | fiery | few and | won ∧;
And) under|neath an|other | sun ∧
Warring | on a | later | day ∧
Round af|frighted | Lisbon | drew ∧
The) treble | works, the | vast de|signs ∧.

Shelley has a mixture of trochaic and iambic in the *Skylark*:

troch. 3. Like a | high-born | maiden
3. In a | palace | tower,
3. Soothing | her love-|laden
3. Soul in | secret | hour
iamb. 6. With mu|sic sweet | as love | which o|verflows | her bower

unless we prefer to describe this as trochaic with anacrusis, as in the following:

We) look be|fore and | after
And) pine for | what is | not ∧:
Our sin|cerest | laughter
With some | pain is | fraught ∧.

There appears to be no objection to mixture of metres in long poems made up of parts or sections, which may vary much in tone; nor again in short poems, if one metre runs easily into another, as is the case with short iambic and trochaic metres. But I feel a little doubt about such a poem as Lamb's *Old Familiar Faces*, the general metre of which is five-foot trochaic with dactylic substitution, as in

Like an in|grate I | left my | friend ab|ruptly.
1 0 0 1 0 1 0 1 0 1 0

This description would suit the first two lines of the poem

I have had | playmates, | I have | had companions
1 0 0 1 0 1 0 1 0 1 0

In my | days of | childhood, | in my | joyful | school-days
1 0 1 0 1 0 1 0 1 0 1 0 ,

except that the 2nd seems to have six feet.

The 3rd line which is in a more solemn tone, and which appears as a refrain in three other verses, seems to be best taken as a five-foot iambic, with feminine ending, so as to harmonize better with the preceding trochaics, thus

All, all | are gone, | the old | famili|ar fa|ces
2 2 0 1 0 1 0 1 0 1

Other lines seem to be best described as four-foot dactylic, *e.g.*

Ghost-like I | paced round the | haunts of my | childhood
1 0 0 1 0 0 1 0 0 1 0
Friend of my | bosom, thou | more than a | brother.
1 0 0 1 0 0 1 0 0 1 0

The two most difficult lines are the 1st and 2nd lines of the last verse which should perhaps be scanned as follows:

troch. 5.
How some | they have | died and | some they've | left me
1 0 1 0 1 0 1 0 1 0
troch. + 5.
And) some are | taken | from me, | all are de|parted.
1 0 1 0 1 0 2 0 0 1 0

Another example of a doubtful metre is *The Revenge*, the metre of which is, I think, best described as anapaestic of varying shades, sometimes aggressive, as in the lines:

anap. 7. And the sun | went down | and the stars | came out | far ov|er the sum|mer sea.
anap. – 7. ∧ God | of battles was ev|er a bat|tle like this | in the world | before?
anap. 4. We have fought | such a fight | for a day | and a night,
anap. 3. As may nev|er be fought | again.
anap. 2. At sea | or ashore.

anap. – 6. ∧ Sink | me the ship | master gun|ner, sink | her, split | her in twain.
5. And they stared | at the dead | that had been | so val|iant and true.
6. And the lit|tle Revenge | herself | went down | by the isl|and crags,
3. To be lost | evermore | in the main.

Sometimes the anapaestic is more subdued, as in

3 + (bis) Then sware | Sir Thom|as How(ard ‖ 'Fore God | I am | no cow(ard,
3 (bis). But I can|not meet | them here ‖ for my ships | are out | of gear.'
3 (bis). But Sir Rich|ard bore | in hand ‖ all his sick | men from | the land,
3. Very care|fully | and slow,
3+ Men of Bid|eford | in Dev(on,
3. We have child|ren, we | have wives,
6 (with feminine cæsura). We will make | the Span|iard prom(ise, | if we yield, | to let | us go.
7. And while now | the great | San Phil|ip hung | above | us as | a cloud,
3. Whence the thun|der-bolt | will fall,
– 2. ∧ Long | and loud.

Campbell's Ode on Nelson is iambic with free anapaestic substitution. The stanza is made up of nine three-foot lines, with the exception of the 5th and 9th lines, which need further consideration. Take the following stanza:

Now joy | old Eng|land raise
o o ɪ
For the ti|dings of | thy might
o o ɪ
By the fest|al cit|ies' blaze,
o o ɪ
While the wine|-cup shines | in light;
o o ɪ

5 And yet | amidst | that joy | and uproar
o o x
Let us think | of them | that sleep
o o x
Full man|y a fath|om deep
o o x
By thy wild | and storm|y steep,
o o x
9 ∧ El|sinore.

Here the 5th line has four feet, ending with an anapaest, as in the second, third, fifth, sixth and seventh stanzas,

It was ten | of A|pril morn | by the chime.
Hearts of oak | our capt|ains cried | when each gun.
So peace | instead | of death | let us bring.
As death | withdrew | his shades | from the day.
Soft sigh | the winds | of heaven | o'er their grave.

Again, the 9th might be called an accentual *cretic*, that is, a trisyllabic foot with stress on the first and last, and none on the middle syllable. So we have in the fourth and sixth stanzas

Light the gloom.
Died away.

But if we look at the other verses we find sometimes an anapaest in the 9th line, as 'For a time,' 'Of the sun,' 'To our king,' and a cretic ending the 5th, as in the first and fourth stanzas,

And her arms | along | the deep | proudly shone.
o o x x o x
Their shots | along | the deep | slowly boom.
x o x

There can be no doubt as to the very fine effect of such cretics as 'Elsinore' and 'slowly boom.' But it is more difficult to find the key of this variation. Did Campbell mean 'Elsinore' and 'slowly boom' to stand for two foot iambic with initial truncation? But this would have been to break what seems the law, that the last line should

consist of one foot, and the 5th of four. As regards this latter, we might perhaps be inclined to crush the four light syllables 'along the deep' into one foot; but then must we not do the same with the syllables 'of April morn' in the 2nd stanza, which would reduce that line to three feet? In any case it would give a rhythm very unlike

As death | withdrew | his shades | from the day.

On the whole I think it is better to treat the cretic as a single foot, replacing the anapaest, as the spondee often replaces an iamb. We are not to neglect the stress on the 1st syllable but to make it weaker than that on the last. The lightness of the preceding syllables favours the cretic, just as a preceding pyrrhic favours a spondee.

The metre of the following odes from Mr Gilbert Murray's translation of the *Hippolytus* and the *Bacchae* does not explain itself at first sight. There is no doubt as to the rhythmical movement of the first line, which divides naturally into three quartets, with stresses o o 1 o, something like the first three feet of the Horatian

Miserarum est | neque amori | dare ludum | neque dulci.

In the 2nd and 4th lines the final short syllable is wanting in the 2nd and 3rd division; in the 3rd line, one of the initial unstressed syllables of the second division is wanting. In other lines the 1st and 3rd divisions are pure anapaests, the 2nd division keeping its final unstressed syllable, which we may now, I think, identify as a feminine ending: thus

Yea, beyond | that Pill(ar | of the End.

The metre then may be described as three-foot anapaestic with internal feminine ending,

Could I take (me | to some cav(ern, | for mine hi(ding,
o o x o o x o o x
In the hill(tops, | where the Sun | scarce hath trod;
o o x o o x o o x
Or a cloud (make | the home (of | mine abi(ding,
o o x o x o o x
As a bird (a|mong the bird-|droves of God!
o o x o o x o o x
Could I wing (me | to my rest (a|mid the roar
o o x o o x o o x
Of the deep (A|driat(ic, | or the shore,
o o x o x o o x
Where the wa(ter | of Erid(a|nus is clear, |
o o x o o x o o x
And Pha(ë|thon's sad sis(ters, | by his grave,
o x o o x o o x
Weep in(to | the riv(er, | and each tear |
x x o x o o x
∧ Gleams (a | drop of amb(er | in the wave.
2 o o x o o x

To the strand (of | the Daugh(ters | of the Sun(set,
o o x o x o o x
The Ap(ple-|tree, the sing(ing | and the gold,
o x o o x o o x
Where the mar(i|ner must stay (him | from his on(set,
o o x o o x o o x
And the red (wave | is tran(quil, | as of old;
o o x o x o o x
Yea, beyond | that Pill(ar | of the End
o o x o x o o x
That At|las guard(eth, | would I wend;
o x o x o o x
Where a voice (of | living wa(ters | never ceas(eth
o o x o o x o o x
In God's (qui|et gard(en | by the sea,
o x o x o o x
And Earth (the | ancient life(-giv|er increas(eth
o x x o 2 o o x
Joy among | the mead(ows, | like a tree.
o o x o x o o x

Hippolytus, p. 39.

The initial anapaest is represented by iamb in 11. 2 and 6, by spondee in 1. 9, by long syllable in 1. 10.

The chorus in the *Bacchae*, p. 85, is of the same metre:

But the timb(rel, | the timb(rel | was anoth(er's,
And away (to[1] | Mother Rhe(a | it must wend;
And to our | holy sing(ing | from the Moth(er's
o o ı oo ı
The mad | Satyrs carr(ied | it, to blend
In the danc|ing and | the cheer
Of our third | and per|fect year;
And it serves (Di|ony(sus | in the end!

Meredith's poems given above on pp. 60 and 61, and Darley's song on p. 61 n., may also be reckoned among doubtful metres.

Exercises on Chapter VII.

Holy water will I pour
Into every spicy flower
Of the laurel shrubs that hedge it around.

In your eye there is death,
There is frost in your breath.

The Poet's Mind.

Clearly the blue river chimes in its flowing
Under my eye;
Warmly and broadly the south winds are blowing
Over the sky.
One after another the white clouds are fleeting;
Every heart this May morning in joyance is beating
Full merrily;
Yet all things must die.
The stream will cease to flow;
The wind will cease to blow
* * * * *
For all things must die,
All things must die.

All Things will Die.

[1] Is this a misprint for 'from'?

Pray, reader, have you eaten ortolans
Ever in Italy?
Recall how cooks there cook them, for my plan's
To—lyre with spit ally.
They pluck the birds—some dozen luscious lumps,
Or more or fewer—
Then roast them, heads by heads and rumps by rumps,
Stuck on a skewer.

BROWNING.

Wild wild wind, wilt thou never cease thy sighing?
Dark dark night, wilt thou never wear away?
Cold cold church in thy death sleep lying,
Thy Lent is past, thy Passion here, but not thine Easter-day.

KINGSLEY.

When Britain first at Heaven's command
Arose from out the azure main,
This was the charter of her land,
And guardian angels sang the strain:
Rule, Britannia! Britannia rules the waves!
Britons never shall be slaves.

THOMSON.

In the hour of my distress,
When temptations me oppress,
And when I my sins confess,
Sweet Spirit, comfort me.

HERRICK.

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath:
I am slain by a fair, cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

SHAKESPEARE.

Whither, O splendid ship, thy white sails crowding,
Leaning across the bosom of the urgent West,
That fearest not sea rising, nor sky clouding,
Whither away, fair rover, and what thy quest?
Ah! soon when winter has all our vales opprest,
When skies are cold and misty, and hail is hurling,
Wilt thoù glìde[1] on the blue Pacific, or rest
In a summer haven asleep, thy white sails furling.

R. BRIDGES.

[1] The accents are in the original.

CHAPTER VIII.

ENGLISH ADAPTATIONS OF CLASSICAL METRES.

It may be well to add a few words here in reference to English adaptations of classical metres, especially the Hexameter and Pentameter, for a full account of which I must refer to *Chapters on English Metre*, ed. 2, pp. 260—293. Suffice it to say here that the great outburst of these metres in the last century originated in the imitation of the German hexameters of Voss and Goethe by Southey, Coleridge, and Longfellow, and was carried to its highest point by Clough and Kingsley. The main points in which the English hexameter differs from the classical (of which the scheme is

with the very rare substitution of a spondee for the 5th dactyl) are (1) the substitution of accent for quantity, (2) the admission of accentual trochee, and even pyrrhic or iamb, instead of accentual spondee or dactyl. The principle of *caesura*[1] (i.e. that the line shall be divided by a pause in the middle of one or more feet) holds good

[1] Here marked by a short bar.

in the English, as in the classical hexameter. Take the following as specimens:

Nowhere e|quality | reigns | in | all the | world of cre|ation.
Star is not | equal to | star | nor | blossom the | same as | blossom:
Herb is not | equal to | herb | any | more than | planet to | planet.
There is a | glory of | daisies, | a | glory a|gain of car|nations;
Were the car|nation | wise | in | gay parterre by | greenhouse,
Should it de|cline to ac|cept | the | nurture the | gardener | gives it,
Should it re|fuse to ex|pand | to sun and | genial | summer,
Simply be|cause the field-|daisy | that | grows in the | grass be|side it
Cannot, for | some cause or | other, | de|velope and | be a car|nation?
Would not the | daisy it|self | pe|tition its | scrupulous | neighbour?
Up, grow, | bloom and for|get me, | be | beautiful | even to | proud-
ness
E'en for the | sake of my|self | and | other poor | daisies | like me.

CLOUGH, *The Bothie.*

Tibur is | beautiful | too, | and the | orchard | slopes and the | Anio,
Falling, | falling, | yet | to the | ancient | lyrical | cadence;
Tibur and | Anio's | tide, | and | cool from Lu|cretilis | ever,
With the Di|gentian | stream | and | with the Ban|dusian | fountain,
Folded in | Sabine re|cesses | the | valley and | villa of | Horace.

Amours de Voyage.

The classical pentameter consists of two sections, each containing two dactyls followed by a long syllable. In the first section spondees, and in English, trochees are allowed as substitutes for dactyls. It is regularly used as the 2nd line of the *Elegiac* couplet, in which the 1st line is a hexameter, as

In the hex|ameter | rises the | fountain's | silvery | column,
In the pen|tameter | aye ‖ falling in | melody | back.

The truncated hexameter is used by Lord Bowen in his translation of Virgil,

Death's dark | gates stand | open, a|like through the | day and
the | night ∧;
But to re|trace thy | steps and e|merge to the | sunlight a|bove ∧,
This is the | toil and the | trouble.

Browning makes excellent use of the truncated hexameter in his very irregular elegiac poem *Abt Vogler*, beginning

Would that the | structure | brave, the | manifold | music I | build ∧,
Bidding my | organ o|bey, || calling his | keys to their | work,
Claiming each | slave of the | sound, at a | touch, as when | Solomon | willed ∧
Armies of | angels which | soar, || legions of | demons which | lurk.

In later verses the long syllable which closes the first section of the pentameter is often changed to a trochee, while the second dactyl of the second section also becomes a trochee: and even the dactylic rhythm itself is not unfrequently changed to anapaestic, thus

Therefore to | whom turn | I but to | Thee, the in|effable | Name ∧?
Builder and | maker | *Thou of* || houses not | *made with* hands!
What, have | fear of | change from | Thee who art | ever the | same ∧?
Doubt that thy | power can | *fill the* || heart, that thy | power ex|pands?

anap. There shall nev|er be one | lost good. | What was | shall live | as before,
The e|vil is null, | is nought, || is si|lence imply|ing a sound.
∧ What | was good | shall be good, | with, for e|vil, so much | good more;
On the earth | the bro|ken arcs, || in the heaven | a per|fect round.

Tennyson has been very successful in imitating other classical metres such as the *hendecasyllabics*, of which the scheme is

$$\left.\begin{matrix} \acute{-}\,- \\ -\,\breve{} \\ \breve{}\,- \end{matrix}\right\} \acute{-}\,\breve{}\,\acute{-}\,\breve{}\,\acute{-}\,\breve{}\,\acute{-}\,\breve{},$$

or 5-foot trochaic with dactylic substitution in 2nd foot.

O you | chorus of | indol|ent re|viewers,
Irre|sponsible | indol|ent re|viewers,
Look, I | come to the | test, a | tiny | poem
All com|posed in a | metre | of Ca|tullus.

Only in the following line the amphibrach '-tant mága-' seems to me a very unsatisfactory substitute for the dactyl; but perhaps the heading 'In Quantity' at the top of the page is intended to warn us that accents will be disregarded.

O bla|tant maga|zines, re|gard me | rather...
As some | rare little | rose, a | piece of | inmost
Horti|cultural | art, or | half co|quette-like
Maiden, | not to be | greeted | unbe|nignly.

The *Alcaic* four-line stanza, of which the scheme is

⏑̄ – ⏑ – – | – ⏑ ⏑ | – ⏑ ⏑̄ | twice repeated, and then

⏑̄ – ⏑ – – – ⏑ – ⏑̄ |

– ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏑̄ |

is represented by

O migh|ty mouthed | in|ventor of | harmonies,
O skilled | to sing | of | time or e|ternity,
God-gift|ed or|gan-voice | of Eng(land,
Milton, a | name to re|sound for | ages

where the 1st and 2nd lines might be described, in the terminology we have employed, as consisting of two iambs separated by a monosyllable from two dactyls; of which the notation would be iamb 2 +, dact. 2.

The 3rd line might be described as iamb 4 +, and the last line as dact. 2, troch. 2. These two lines closely resemble the latter half of the stanza used in the poem addressed to F. D. Maurice, where the first two lines are four-foot iambic,

For groves | of pine | on ei|ther hand
To break | the blasts | of win|ter stand;
And fur|ther on | the hoa|ry Chan(nel
Tumbles a | billow on | chalk and | sand ∧

the only difference being that the final trochee is truncated.

There is a burlesque parody of the Horatian Sapphic metre in the *Anti-Jacobin*,

Needy knife-grinder! whither are you going?
Rough is the road, your wheel is out of order,
Bleak blows the blast, your hat has got a hole in't,
So have your breeches.

Tell me, knife-grinder, how you came to grind knives?
Did some rich man tyrannically use you?
Was it the Squire or Parson of the Parish?
Or the Attorney?

This metre has on the ear the effect of a five-foot trochaic, in which a dactyl is substituted for the first trochee. The fourth line is composed of a dactyl and trochee. The scheme of the Horatian Sapphic line is

– ⏑ – – ⏑⏑ – ⏑ – ⏑
Jam satis terris nivis atque dirae,

that is, trochee, spondee, dactyl, trochee, trochee.

Swinburne[1] has been daring enough to try an imitation of the greater Asclepiad used by Horace (*Carm.* I. 18):

Nullam | Vare sacra | vite prius | severis | arborem

of which the scheme is – –, – ⏑ ⏑ –, – ⏑ ⏑ –, – ⏑ ⏑, – ⏑ ⏑, that is, spondee, *choriambus*[2], choriambus, dactyl, dactyl. But Swinburne divides his last two feet differently, making a third choriambus followed by an iamb.

Love, what | ailed thee to leave | life that was made | lovely we
1 1 1 0 0 1 1 0 0 1 1 0 0
thought | with love?
1 0 1
What sweet | visions of sleep | lured thee away | down from the
1 1 1 0 0 1 1 0 0 1 1 0 0
light | above?
1 0 1

[1] Quoted in Gummere's *Handbook of Poetics*, p. 232.
[2] This word denotes trochee followed by iamb.

Exercise on Chapter VIII.

Wearily stretches the sand to the surge and the surge to the cloudland;
Wearily onward I ride, watching the water alone.
Not, as of old, like Homeric Achilles, κύδεϊ γαίων,
Joyous knight-errant of God, thirsting for labour and strife.

* * * * * * * *

Fruit-bearing autumn is gone, let the sad quiet winter hang o'er me.
What were the spring to a soul laden with sorrow and shame?
Blossoms would fret me with beauty: my heart has no time to bepraise them.
Grey rock, bough, surge, cloud, waken no yearning within.
Sing not, thou sky-lark above! even angels pass hushed by the weeper.
Scream on, ye sea-fowl! my heart echoes your desolate cry.

Kingsley.

Hail, holy fountain, limpid and eternal,
Green as the emerald, infinite, abundant,
Sweet, unpolluted, cold and clear as crystal,
Father Nemausus.

Baring Gould.

CHAPTER IX.

WHAT DETERMINES THE POET'S CHOICE OF METRE? AESTHETIC QUALITY OF PARTICULAR METRES.

We have seen that the metre and general character of the verse are determined by the nature and number of the feet of which it is made up, and that the nature of the foot depends upon the number of syllables and the position of the stress. Further we have seen that the normal line may be varied by the interposition of stops and pauses, by the substitution of one sort of foot for another, by the omission or addition of unaccented syllables at the beginning or end of the line, and in other ways. I proceed now to consider what is the reason for these variations. Are they merely accidental, the result of carelessness or want of skill on the part of the poet? This is probably the case to some extent with regard to the tumbling metre or ballad metre, as in[1]

The Per|cy out | of Northum|berland,
And a vow | to God | made he,
That he | would hunt | in the mount(ains
Of Chev|iot within | days three

[1] As there is no uniformity in the printed spelling I have used the modern form, except where the metre required the old form.

In the mau|gre of | doughte | Douglas
And all | *that ever with* | him be.
The fatt|est harts | in all | Cheviot
He said | he would kill | and carr|*y them away*:
By my faith, | said the dough|te Doug|las again,
I will let | that hunt|ing if | that I may.
* * * * * * * *
I wot | you bin | great lord|es twa,
I am | a poor squire | of land;
I will never | see my cap|tain fight | on a field,
And stand | myselfe | and look on,
But while | I may | my weap|on wield,
I will not fail | both heart | and hand.

It will be noticed that the accentuation is uncertain here. In one line it is on the last syllable, in another on the first of 'doughte' and 'Douglas'; and the italicized feet contain more than the proper number of syllables. In the 3rd and 6th lines of the last stanza these may be reduced by elision 'I'll ne'er,' 'I'll not fail'; in the others we must either suppose that an amphibrach is used, or have recourse to slurring. The lines are also irregular in length, varying between three and four feet.

But though in ballad poetry the stress is often simply arbitrary, it is impossible to suppose that there is anything capricious or accidental in the work of skilled artists such as Milton or Tennyson. We may like or dislike the effect produced, but there can be no doubt that the poet had a reason for what he was doing. Even in less conscious poets, such as Shelley, though the means may not have been deliberately selected, yet there was a more or less conscious striving after the result[1].

[1] Compare Coleridge's Preface to *Christabel*: 'The occasional variation in number of syllables is not introduced wantonly, or for the mere ends of convenience, but in correspondence with some transition in the nature of the imagery or passion.'

In previous chapters I have endeavoured to give an objective statement of the facts of Modern English metre: here it will be my aim to give *reasons* for the facts, to point out, that is, the relation between the feeling of the poet and the rhythmical means employed by him to communicate that feeling to his hearers or readers. To express the same idea metaphorically: so far, I have been busy with the outward form or body of metre; I seek now to penetrate to its spirit.

Can we give any reason, then, why a poet should select one metre rather than another for the poem which is still seething in his brain? The Greeks, we know, chose the hexameter or six-foot dactylic for heroic narrative, lyrical verse for the expression of pure emotion, and the six-foot iambic for dramatic representation. In English, five-foot iambic is the regular vehicle both for narrative, dramatic, and didactic poetry, the other metres (speaking generally and loosely) being reserved for the expression of emotion. Can we find any principle which determines the choice of the particular metre employed by the poet?

An American metrist draws the following distinction between disyllabic and trisyllabic metre: the former, he says, 'is the medium of the poetry of reflection,' the latter 'of the poetry of motion[1].' And again (p. 63), 'There is, in the accelerated vibration of the triple beat, a rush, a vigour, a sense of onward movement, very distinct and dynamic'; and (p. 76), 'Poets have instinctively selected three-beat rhythm as the vehicle of their most fervid thought. Wherever rapid or passionate action is to be expressed, it will be found a most effective medium. The Good News is carried from Ghent to Aix upon it; Pheidippides runs in it; the

[1] Dabney, *Musical Basis of Verse*, p. 66.

Light Brigade charges in it; the Sea Fairies dance to it; the pace of Arethusa's melodious flight is tuned to it; and upon its numbers a thousand imperishable love lyrics breathe out their impassioned music.' And once again (p. 64), 'Should we feel the breathless impact of this poem (the Light Brigade) if it were cast in heroic blank verse, or in the (four-foot iambic) metre of the *White Doe of Rylstone*? It is in the rhythmic rush, quite as much as in the words, that the impression is conveyed to the imagination.'

I think there is much truth in this. It is quite borne out by Clough's splendid hexameters,

Breathed a brief | moment and | hurried ex|ultingly | on with his | rider,
Far over | hillock and | runnel and | bramble, a|way in the | champaign,
Snorting de|fiance and | force, the | white foam | flecking his | flanks, the
Rein hanging | loose to his | neck and | head pro|jecting be|fore him.
'Oh, if they | knew and con|sidered, un|happy ones, | Oh, could they | see, could
But for a | moment dis|cern how the | blood of true | gallantry | kindles,
How the old | knightly re|ligion, the | chivalry | semi-quix|otic
Stirs in the | veins of a | man at | seeing some | delicate | woman
Serving him, | toiling for | him and the | world'

and it agrees with Dr Abbott's remark that 'the anapaestic measure is used to express wild uproar' in Dryden's somewhat primitive lines:

The prin|ces applaud | with a fu|rious joy
And the king | seized a flam|beau with zeal | to destroy.

But we cannot, I think, deny that trisyllabic metre (especially with the variations admitted by modern poets) is capable of expressing the tenderest pathos,

as well as fervid thought or passionate action, when we read

Take her up tenderly,
Lift her with care,
Fashioned so slenderly,
Young and so fair

or

∧ Break, | ∧ break, | ∧ break
At the foot | of thy crags, | O sea;
But the ten|der grace | of a day | that is dead
Will nev|er come back | to me.

Again, Dr Abbott speaks of trisyllabic lines preceding or following the trochaic metre as suggestive of merriment, as in

There I | couch when | owls do | cry ∧;
On the | bat's back | I do | fly ∧
After | summer | merri|ly ∧.
Merrily | merrily | shall I live | now ∧
Under the | blossom that | hangs on the | bough ∧

where the movement of the last two lines seems to quicken to a dance.

In the other passage which he quotes, taken from the *Monastery*, the commencing trisyllabic[1] lines seem to me to express only a forced and ironic merriment, passing through the ominous movement of the third line, into the awful stillness of the fourth, and the ghastly laughter of the closing anapaests.

∧ Mer|rily swim | we, the moon | shines bright,
∧ Down|ward we drift | through shad|ow and light,
∧ Un|der yon rock | the ed|dies sleep,
∧ Calm | and si|lent, dark | and deep.
The Kel|py has risen | from the fath|omless pool,
He has light|ed his can|dle of death | and of dool;
∧ Look, | father, look, | and you'll laugh | to see,
How he gapes | and glares | with his eyes | on thee.

[1] I should prefer to call them anapaestic, as they end with a stress, and the closing lines are undoubtedly such.

Byron's choice of trisyllabic metre for his *Sennacherib* is easily explained by the rapidity and suddenness of the incidents described:

The Assyr|ian came down | like the wolf | on the fold,

and then

For the an|gel of death | spread his wings | on the blast,
And breathed | in the face | of the foe | as he passed,
And the eyes | of the sleep|ers waxed dead|ly and chill,
And their hearts | but once heaved, | and for ev|er grew still.

There is a sweet gentle pathos in some of Cowper's anapaests, as in:

The pop|lars are felled; | farewell | to the shade
And the whis|pering sound | of the cool | colonnade;
The winds | play no long|er and sing | in the leaves,
Nor Ouse | on his bos|om their im|age receives.

But I cannot say that I feel this in regard to the verses on Alexander Selkirk:

I am monarch of all I survey;
My right there is none to dispute;
From the centre all round to the sea
I am lord of the fowl and the brute.

It may be my own fault, but I do not find this either musical or pathetic[1].

[1] The lines which I like best in the poem

But the sound of the church-going bell
These valleys and rocks never heard,
Never sighed at the sound of a knell,
Nor smiled when a sabbath appeared

are omitted in the *Golden Treasury*, probably from Wordsworth's prosaic objection to the propriety of the phrase 'church-going bell,' as though 'church-going' were a participle, implying that the bells themselves go *to* church or *in* church, instead of being a substantive, analogous to 'dinner-bell,' giving in one word the picture of the people flocking to church at the sound of the bell. To my mind this is a beautiful and natural expression of the contrast between an ancient land, rich in historic and religious associations, and the raw savagery of an untrodden soil.

It cannot be simply because the line is too short, for parts of *Maud* and M. Arnold's *Rugby Chapel* are in the same metre, and yet are felt to be a fitting embodiment of most genuine feeling. Let us see what makes the difference between them. Take II. iv. 6 of *Maud*:

'Tis a morning pure and sweet,
And a dewy splendour falls
On the little flower that clings
To the turrets and the walls.

It will be noted that these lines are characterised by a flowing melody very unlike the rackety effect of Cowper's lines, the hurry of the initial anapaests passing into the quiet iambs of the other feet. Then take Arnold's lines. With what skill the key-note is given in the slow movement of the opening words:

∧ Cold|ly, sad|ly descends
The au|tumn ev|ening

and how varied is the rhythmical expression of sorrow in the following:

The lights | come out | in the street,
In the school-|room win|dows; but cold,
∧ Sol|emn, unlight|ed, austere,
Through the gath|ering dark|ness arise
The chap|el walls, | in whose bound
∧ Thou, | my fa|ther, art laid.

The only excuse that occurs to me for the hard, unfeeling metre with which Cowper commences his poem, is that these lines are intended to be ironical; but, if so, I think the contrast between irony and real feeling should have been more clearly brought out.

There is a noble pathos and strength in Wolfe's *Burial of Sir John Moore.*

What are we to say of Shelley's *Sensitive Plant*?

None can help feeling the delicate beauty of such lines as:

> And the hy|acinth, pur|ple and white | and blue,
> Which flung | from its bells | a sweet | peal anew
> Of mu|sic, so del|icate, soft | and intense,
> It was felt | as an o|dour within | the sense

but in what way is the metre especially appropriate to the subject? There is nothing of vehemence or passion, or pathos, or merriment: it seems rather a rippling fairy music belonging to the world of Ariel and Titania, and audible only to the poet's ear.

We have seen then something of the special uses to which trisyllabic metre has been applied by the poets, and of the reasons which may have induced them to choose this metre for particular subjects. Can we arrive at any similar conclusion with regard to the iambic and trochaic metres?

Instead of the terms iambic and trochaic, Mr Dabney prefers to make use of the terms *Strict Disyllabic* and *Disyllabic with Direct Attack*, and in like manner anapaestic becomes *Strict Trisyllabic*, and dactylic *Trisyllabic with Direct Attack*. He maintains (p. 47) that 'the direct attack gives a splendid momentum to the rhythmic movement, much like the first launching spring of a swimmer.' I cannot say that this judgment as to the difference between the trochee and dactyl on the one hand, and the iamb and anapaest on the other, and the superiority of the former to the latter, commends itself to me, as did the previous judgment in reference to trisyllabic metre generally[1]. I cannot see that the trochaic

[1] Mr Dabney himself, speaking of Browning's *Good News* (p. 89), says 'this poem is in *strict verse*, advisedly so....The anacrusis is required for the cumulative effect: and so vivid is the effect that the reader himself becomes the actor, &c.'

rhythm has any special advantage over the iambic rhythm in the following lines:

Troch. 3. Now the | day is | over.
Iamb. 3. The or|acles | are dumb.
Troch. 4. Deeply | mourned the | lord of | Burleigh.
Iamb. 4. Of old | sat free|dom on | the heights.
Troch. 5. He shall | find the | stubborn | thistle | bursting.
Iamb. 5. Once more | uprose | the mys|tic moun|tain range.
Troch. 6— All a|long the | valley, | stream that | flashest | white ∧.
Iamb. 6. The gen|tle warb|ling wind | low an|swereth | to all.
Troch. 7— Like a | tale of | little | meaning, | though the | words be | strong ∧.
Troch. 7. Thunder | heaves and | howls a|bout them, | lightning | leaps and | flashes.
Iamb. 7. But ere | stern con|flict mixed | both strengths, | fair Par|is stepped | before.

Indeed it is difficult to make any assertion about lines which differ so much in character as *troch.* 4, *troch.* 5, and *troch.* 7. If I were required to lay down any broad distinction between the effects of the iambic and trochaic rhythms, I should rather be inclined to say that the former was a severe uphill movement, the latter (as the Greek name implies) an easy, tripping, down-hill movement; that the former was masculine, rational, formal, dignified, while the latter was feminine, emotional, playful; but such distinctions are only applicable within a very limited range, and on the whole I think it wiser not to generalise beforehand, but to start by endeavouring to ascertain the means employed to produce particular effects in particular poems; and I will deal first with those irregularities in the heroic metre of which we have treated in the earlier chapters, beginning with the use of the feminine (or double) ending.

CHAPTER X.

AESTHETIC USE OF METRICAL VARIATION ARISING FROM FEMININE RHYTHM, ENJAMBEMENT, POSITION OF PAUSES, INTERCHANGE OF FEET, SPECIAL QUALITY OF VOWELS AND CONSONANTS, ALLITERATION AND ONOMATOPOEIA.

Dr Abbott has pointed out (*New Shakesp. Soc. Trans.* for 1874, p. 76) that though we may trace on the whole a steady increase in the use of the feminine ending, as we pass from the earlier to the later plays of Shakespeare, yet such double endings are very unequally distributed through the scenes of the same play. Thus he contrasts *Rich. II.* Act I. Sc. 1, which he calls 'a spirited scene with a sort of trumpet sound about it,' and in which there is free use of the extra syllable (24 in 146 lines), with Act v. Sc. 5, containing Richard's soliloquy in prison, where the extra syllable occurs only once in 119 lines. And he thus states the occasions on which it is used, 'in moments of passion and excitement, in questions, in quarrel, seldom in quiet dialogue and narrative, and seldom in any serious or pathetic passage.' The phrase 'trumpet sound' does not commend itself to me as applicable here, but otherwise Dr Abbott's remarks agree fairly with my observations in *Hamlet*, except that I

should add 'especially in the light and airy conversation of polite society.' Thus to take the extremes of the use of the feminine ending in *Hamlet*, we find it most freely used in

IV. 5. 76—96. The King to the Queen; average almost one in 2.

V. 2. 237—276. Dialogue between Hamlet and Laertes; average the same.

I. 3. 91—135. Polonius to Ophelia (omitting Ophelia's replies); average one out of $2\frac{1}{2}$.

The average is one in less than 3 in the King's speech to the Ambassadors and Laertes (I. 2. 1—56), and in the King's speech to Hamlet (I. 2. 87—117).

If we examine these scenes, we find that in the conversation between Hamlet and Laertes there is on both sides a straining after excessive courtesy, partly because they are about to enter into a contest of personal prowess, but even more from the wish, on Hamlet's part, to atone for previous rudeness, and, on the part of Laertes, to hide his murderous intention. By the use of the feminine ending the poet endeavours to reproduce the easy tone of ordinary life; and this no doubt explains its indiscriminate use in Fletcher, the poet of society[1]. There is felt to be something formal, stilted, high-flown, poetic, in the regular iambic metre. Three of the other scenes contain speeches by the King. Now the King, we know from Hamlet, is a 'smiling villain'; he affects affability and ease; there is nothing strong or straightforward in his character, but he carries his point by cunning subtilty, 'with witchcraft of his wit.' The same explanation will

[1] It is now generally agreed, as I have mentioned before, that the scenes in *Henry VIII.*, in which the feminine ending is conspicuous, are by Fletcher.

account for the prevalence of feminine rhythm in the speech of the worldly-wise Polonius.

Consider now the opposite extreme.

I. 1. 112—125. Horatio's speech, double endings, one in 14.

III. 4. 31—87. Hamlet's speech to his mother, one in 9.

III. 4. 140—213. Hamlet's speech to his mother, one in 6.

IV. 4. 32—66. Hamlet's soliloquy, one in 7.

III. 1. 56—88. „ „ one in 7.

I. 5. 10—91. Ghost's speech, one in less than 7.

II. 2. 473—540. Old play (The rugged Pyrrhus), one in $6\frac{1}{3}$.

III. 3. 73—96. Hamlet (seeing his uncle praying), one in $5\frac{1}{2}$.

III. 3. 36—71. King's soliloquy, one in 5.

Horatio's speech, commencing[1]

A *mote* | *it* is | *to* *troub*|le the | *mind*'s eye.
0 0 1 1

In the | *most* high | and pal|*my* *state* | of Ro*me*,
0 0 1 1

A *lit*|*tle* ere | the *might*|*iest* Ju|*lius* fe*ll*,
0 0 1 0 0 1

The graves | *stood* *ten*|an*tless*, and | the sheet|*ed* *dead*
1 2 0 0 1

Did *squeak* | and gib|ber in | the Ro|*man* *streets*
0 0

is a piece of fine imaginative poetry, standing in strong contrast with the preceding rapid business-like statement about the claim of Fortinbras. In place of the rough, broken rhythm of the former speech we have here some four or five of the most musically varied lines in Shakespeare, marked by slow movement, long vowels, and

[1] Alliteration is marked by italics.

alliteration. It is only as Horatio descends to earth again, that we have the double ending in l. 124

Have heav|en and earth | togeth|er dem|onstrat(ed.

In Hamlet's speech to his mother he appears as a stern preacher, obeying the command received from his murdered father. Plainly there is no place here for ease and politeness. The same may be said of the Ghost's speech, only that it has an added solemnity. The old play is necessarily regular and formal. Soliloquies, if quietly meditative, or the outpouring of a pleasing emotion, will naturally take the regular poetic form: if agitated or vehemently argumentative, they will be irregular, marked by the use of sudden pauses, feminine ending and trisyllabic feet, as we see in I. 2. 129—160 'O that this too too solid flesh would melt,' &c. This is remarkably shown in the speech beginning 'To be or not to be' (III. 1. 56), where we find five double endings in the first 8 lines, these being perplexed and argumentative; but none in the next 20 lines, as these are merely the pathetic expression of a single current of thought:

Who | would far|dels bear,
To grunt | and sweat | under | a wea|ry life,
(1 0)
But that | the dread | of some|thing af|ter death,
(1 0)
The un|discov|ered coun|try from | whose bourn
(0 0)
No tra|veller | returns, | puzzles | the will,
(1 1 0 0) (2 0)
And makes | us ra|ther bear | those ills | we have
(1 1)
Than fly | to oth|ers that | we know | not of?
(0 0)

Then in l. 83 follow reflections of a more prosaic turn, and we again have two double endings. It may be noticed that in the soliloquies III. 3. 36—96, six of the

twelve double endings consist of the word *heaven* or *prayers*, which are hardly to be distinguished from monosyllables. One other instance may be quoted to illustrate Shakespeare's use of the feminine ending. In I. i. 165 Horatio says

> So have | I heard, | and do | in part | believe | it.
> But, look, | the morn, | in rus|set man|tle clad,
> Walks o'er | the dew | of yon | high east|ward hill.

The first line is conversational, the two others imaginative without passion, only with a joyful welcome of the calm, bright, healthy dawn after the troubled, spectral night; and we have a corresponding change in the rhythm.

Another peculiarity of Shakespeare's later plays, which has much the same effect as the feminine ending, is what is called *enjambement* (for which Mr Austin Dobson, followed by Mr Gosse, suggests 'overflow' as an English equivalent), where the omission of the usual final pause allows the meaning of one line to run on into another. Such a line is called an 'unstopt line.' The proportion of *unstopt* to *end-stopt* lines is said to be about 1 to 18 in *Love's Labour's Lost*, which belongs to Shakespeare's earliest period, and 1 to 2 in the late *Winter's Tale*. Compare Act III. Sc. 2 of the latter:

> Prythee, bring me
> ⏑To the dead bodies of my queen and son:
> One grave shall be for both; upon them shall[1]
> ⏑The causes of their death appear, unto[1]
> ⏑Our shame perpetual.

The license is carried even further by Shelley, who sometimes makes no pause between the end of one stanza and

[1] These *weak endings*, in which term I include what are sometimes called 'light endings,' add to the difficulty of making any pause at the end of a line.

the beginning of another. This may have a fine effect, as in the end of the 18th stanza of the *Ode to Liberty*:

> The solemn harmony
>
> (*St.* XIX.)
>
> Paused, and the spirit of that mighty singing
> To its abyss was suddenly withdrawn.

At other times it is probably meant to be comic, or at least to give an exaggerated air of freedom, as in the 40th stanza of the *Hymn to Mercury*:

> Phoebus the lovely mountain goddess knew,
> Nor less her subtle, swindling baby, who
>
> (*St.* XLI.)
>
> Lay swathed in his sly wiles. Round every crook
> Of the ample cavern, for his kine Apollo
> Looked sharp; and when he saw them not, he took
> The glittering key, and opened three great hollow
> Recesses in the rock.

This license is carried to still greater lengths by Milton in the lines:

> Ophion with Eurynomè, the *wide-encroaching* Eve perhaps, had first the rule
> Of high Olympus . . . . *P. L.* x. 580.

and by Ben Jonson in *Sejanus*, II. 2:

> Pray Augusta then
> That for her own, great Caesar's, and the *public* safety, she be pleased to urge these dangers.

It is used with comic effect in the *Anti-Jacobin*:

> Sun, moon, and thou, vain world, adieu,
> That kings and priests are plotting in:
> Here doomed to starve on water gru-
> el, never shall I see the U-
> niversity of Gottingen,
> niversity of Gottingen. CANNING.

The chief use, however, of *enjambement* is undoubtedly

to render possible the elaboration of such a full harmony as the following[1]:

Anon they move
In perfect phalanx to the Dorian mood
Of flutes and soft recorders; such as raised
To height of noblest temper heroes old
Arming to battle; and instead of rage
Deliberate valour breathed, firm and unmoved
With dread of death to flight or foul retreat;
Nor wanting power to mitigate and 'suage
With soleмn touches troubled thoughts, and chase
Anguish and doubt and fear and sorrow and pain
From mortal or immortal minds. *P. L.* I. 549 f.

But the use of the unstopped line, or, speaking more generally, the position of the pauses, goes only a little way to explain how the marvellous effect of these lines is produced[2]. We must take into account other factors, of

[1] Long vowels are here marked by thick type, alliteration by italics.

[2] The variety of pauses is exhibited in the following scheme, where *a* stands for an accented, *x* for an unaccented syllable, and each pause is represented by a comma.

('In perfect phalanx to the Dorian mood,' &c.)

x a x , a x , x x a x x , a
x a , x a , x a x , a , x a
x a , x a x , a x , a x , a ,
a x , x a x , a , x a x a ,
x a x x , a x , a , a , x x a
x a , x a , x a , x a , x a ,
a , a x , a , x a x a , x a
x a x , a x , a x , a , x a
a x , x a , x a , x a x , x a
x a x , x a a x , a

which we have not yet spoken, such as the quality of vowels and of consonants, the recurrence of sound in alliteration, assonance, rhyme or refrain, and generally the imitation of the sense by the sound, over and above the modes of variation enumerated in the previous chapters, if we would learn to estimate the technical skill of the poet.

Of rhyme and refrain I shall speak in a following chapter. Alliteration[1] is the technical term for the recurrence of a consonant or vowel-sound (the latter is also sometimes termed 'assonance'). As a rule, recurrence of sound is, within certain limits, pleasing to the ear; and where particular sounds affect us in a particular way, the multiplication of such sounds intensifies the effect. Thus the consonants are loosely divided into sharp and flat mutes, viz. dentals (*t*, *d*), labials (*p*, *b*), gutturals (*k*, hard *c* and *g*), liquids (*l*, *m*, *n*, *r*), and the spirants, semi-vowels and sibilants (*f*, *th*, *y*, *w*, *s*, *sh*, *z*, *zh*, soft *g*), all affecting us in different ways. The effort to produce a particular sound is greater the earlier the check is applied to the breath, greatest at the throat (gutturals), becoming gradually easier with the dentals, and the labials, and easiest of all with liquids and spirants. Hence the liquids, with the exception of a strongly rolled *r*, the spirants, and the semi-vowels have the smoothest effect, and the gutturals the harshest, labials and dentals being intermediate. Sharp mutes are clearer and shorter than the flat. Then there is the rough breathing (*h*) which needs more of an effort than the simple vowel. There are also combinations of consonants mostly produced by the addition of liquids, or the prefixing of *s* to other consonants. Of vowels *ah* is

[1] See for a fuller account Schipper, *Engl. Metrik*, II. pp. 69 foll.

the broadest and strongest, *ee* the thinnest: the most important difference among vowels for metrical purposes is caused by their greater or less prolongation. In general the music of a verse depends on the importance of its vowel and liquid sounds; its strength on the importance of dentals, labials and gutturals. This may be illustrated by the following lines[1]:

*Myr*iads of *riv*u*l*ets hu*rry*ing th*r*ough the *l*awn,
The *m*oan of doves in i*mmemor*i*al* e*lm*s,
And *mur*mu*r*ing of innu*mer*ab*l*e bees. *Princess.*

—*F*arewe*ll*, *h*appy *fie*l*ds*,
Where joy for ever *d*we*lls*. *Hail*, *h*orrors, *h*ail,
In*f*erna*l* world, and thou, *pro*fou*nd*est *Hell*,
Receive thy new *pos*sessor. *P. L.* I.

—*Wild*ly he *wan*dered on,
*D*ay after *d*ay, a *w*eary *w*aste of hours. SHELLEY.

It must be remembered however that alliteration may be carried to a ridiculous extreme, as in the 'very tragical mirth' of the Play in *Midsummer Night's Dream*

Whereat with *bl*ade, with *bl*oody *bl*ameful *bl*ade,
He *br*avely *br*oached his *b*oiling *bl*oody *br*east.

Alliteration is often employed, as in the lines above quoted from the *Princess*, to give an echo to the sense. This is known by the technical name of *onomatopoeia*, the 'name-making process,' so called because a sound, or thing accompanied by sound, often received a name from the attempt to reproduce the sound, as 'cuckoo,' 'drum,' 'hiss,' 'crash,' 'rattle,' 'roar.' At other times it may serve to give point to an antithesis, as in Hamlet's

A *l*ittle more than *kin*, and *l*ess than *kind*.

Looking again at the passage from *P. L.* quoted above, I think we cannot fail to be struck with the stately iambic movement, unbroken by the intrusion of

[1] See also below, pp. 107, 108, 115.

alien feet, except for special reasons in the cases which I shall shortly notice—a movement which is so suggestive of its subject, the majestic march of the phalanx 'to the Dorian mood,' breathing, 'instead of rage, deliberate valour.'

I think also we are conscious that this movement rises to a higher potency, as we pass from the thought of music in its effect on the march and the courage of the soldier, to its wider and deeper spiritual power reaching even to immortal minds:

> Nor, wanting power, to mitigate, and 'suage,
> With solemn touches, troubled thoughts, and chase,
> Anguish, and doubt, and fear, and sorrow, and pain,
> From mortal, or immortal, minds[1].

It will be noticed that three of these lines commence with a monosyllable, followed in one case by one, in another by two, in the third by three trochees, which link the feet together and help to give a smooth flowing rhythm to the passage. The stately movement of the whole, and especially the elevated tone of the latter part, are due partly to the preponderance of long vowels (printed in thick type), the effect of which is increased by the recurrence of particular long vowels, as the *o* in 'Dorian,' 'noblest,' 'heroes,' 'old,' the *a* in 'phalanx,' 'raised,' 'rage,' ''suage,' 'chase,' 'pain,' the *oo* sound in 'move,' 'flutes,' 'mood,' 'unmoved.' It will be remarked that several of these are found at the end of the line, giving the effect of a final assonance, and, in one case, even of rhyme (*rage—'suage*). Again, the subtly interwoven alliteration of dentals, liquids and labials (distinguished by italics) contributes greatly both to the unity and the beauty of the passage as a whole.

[1] The pauses, even the smaller pauses, are so important for the rhythmical effect, that I have marked them all.

In the classification which follows I mark the recurring consonants according to their value, by the use of thick type, or italics.

n. a*n*o*n*, i*n*, Doria*n*, noblest, i*n*stead, u*n*moved, nor, pai*n*, armi*n*g, wanti*n*g, a*n*guish, a*n*d, mi*n*ds.

m. *m*ove, *m*ood, te*m*per, ar*m*ing, fir*m*, mitigate, sole*m*n, fro*m*, mortal, immortal, minds.

f. per*f*ect, *ph*alanx, flutes, so*f*t, firm, flight, foul, fear, *f*rom.

d. moo*d*, record*e*rs, Dorian, raise*d*, ol*d*, breathe*d*, unmove*d*, dread of death, trouble*d*, doubt, an*d*, mind*s*.

r. Do*r*ian, raised, he*r*oes, a*r*ming, rage, delibe*r*ate, b*r*eathed, fi*r*m, d*r*ead, *r*etr*e*at, t*r*oubled, sorrow, f*r*om, mo*r*tal.

l. f*l*utes, nob*l*est, batt*l*e, deliberate, va*l*our, f*l*ight, fou*l*, solemn, troub*l*ed, morta*l*.

t. perfec*t*, flu*t*es, so*f*t, heigh*t*, noblest, temper, battle, deliberate, instead, *t*o (thrice), fligh*t*, re*t*reat, touches, troubled, doub*t*, mor*t*al, wan*t*ing, mitigate.

s. flute*s*, soft, *s*uch, noble*s*t, in*s*tead, and especially '*s*uage, solemn, thought*s*, cha*s*e, *s*orrow.

p. perfect, tem*p*er, power, pain.

h. height, heroes.

b. no*b*lest, battle, deli*b*erate, breathed.

w. *w*ith (twice), wanting, po*w*er, '*s*u*a*ge, ang*u*ish, sorro*w* (all in the last four lines).

th. brea*th*ed, dea*th*, *th*oughts.

It is remarkable that there is scarcely a single guttural in the whole passage.

I turn now to the exceptional feet. The first is the final anapaest in

the Do|rian mood |

The value of this will be seen, if we substitute 'Doric,' or

say 'harmonical' for 'Dorian.' We feel that both are out of tune, both lose the fine rolling effect of 'Dorian,' which comes in with all the more force owing to the preceding pyrrhic 'to the.' There is a second anapaest in

Delib|erate val|our breathed |

and curiously enough instead of quickening the pace, we feel that the trisyllabic foot intentionally delays it from the care required to keep distinct the pronunciation of the short *e* before *r*, just as the 'Dorian mood' checks the over-hasty tumultuous advance of 'rage.' Beside the anapaests, there are three trochees, two in the first foot, 'arming' and 'anguish.' At first sight 'arming to battle' seems to strike a discordant note, too headlong and precipitate, after the slow-moving sonorous verse that precedes,

To height of noblest temper heroes old,

but this is merely to enable us to perceive for a moment the fiery energy which underlies their deliberate valour. The other line commencing with a trochee is certainly one of the most effective which even Milton ever wrote:

—Chase
Anguish, and doubt, and fear, and sorrow, and pain.

The spiritual power of music had been shown in its capacity to soothe and lessen sadness; but now it rises higher: it not merely lessens, but dispels the whole brood of care. Notice the resemblance and the difference of the closing words *'suage* and *chase.* They are bound together by assonance, that is, by the rhyming vowel; but the following consonants are antithetic. The lingering *'suage* suggests continuous, unfinished action, the rapid *chase* denotes a complete and instantaneous triumph.

How the catalogue of various evils is lengthened out by the striking dissimilitude of sound in their names, by the repeated 'and' following the sob in 'anguish,' and then again by the overflowing of 'sorrow,' which is not here to be treated as forming part of a final anapaest, but, if not slurred (as it no doubt was by Milton) should be regarded as making an amphibrach in the fourth foot. There is still one more most effective trochee in the fourth foot of the line:

Delib|erate val|our breathed, | firm and | unmoved.
0 1 0 0 1 0 1 2 0 1 2

The inversion of accent in an iambic line always gives prominence to the foot which suffers inversion, especially if it follows a pause and long strong syllable, as in this case. Thus the word 'firm' itself seems to stand fixed in the line, like the Dorian soldier or—what Milton no doubt had in his mind—Cromwell's 'ironsides' on the field of battle.

Take another passage of very different quality, far more broken both by stops and by the intrusion of alien feet, with harsher consonants and less harmonious vowel sounds, but equally marked by alliteration and equally appropriate to its subject:

He, above the *rest*
In sha*p*e and ges*t*ure *pr*oud*l*y eminent,
*St*ood *l*ike | a *t*ower; his form had *not* ye*t* *l*ost
2 0 0 2
All her | *o*rig|*in*al brigh*t*|*ness*, *n*or | a*pp*eared
2 0 0 0 1 0 0
*L*ess tha*n* | Archan*g*e*l* *r*u|*in*ed, a*n*d | the e*x*cess
1 0 0 0 0 0 2
Of g*l*o|*r*y obs*c*ured; | as whe*n* | the *s*u*n*, | *n*ew *ris*(*en*,
1 0 1 1
*L*ooks th*r*ough | the ho*r*i*z*o*n*t*al* *m*is*t*y air
1 1
Shor*n* of | his *b*eam*s*, | or f*r*o*m* | *b*ehi*n*d the *m*oo*n*,
2 0 1 0

In *dim* ec*lips*e, *disastr*ous *twilight* sheds
On half the *na*|tio*ns*, and | with fear of change
*Perp*lexes *mon*archs. *D*arkened so, | yet sho*ne*
A*b*ove them a*ll* | the archan|ge*l*: *b*ut | his face
*D*eep *sc*ars | of thu*n*|d*d*er ha*d* | intr*en*ch*ed*, and *c*are
*S*at on | his fa*ded* cheek; *b*ut u*nder b*rows
Of *d*au*nt*less *cour*|age and | *consid*|*er*ate pri*d*e
Waiting | *reveng*e; | *cruel* | his eye, *b*ut *cast*
*Sign*s of | *rem*orse and pass|io*n*, to | *b*eho*ld*
The *fellows* of his *crime*, the *foll*|*owers* rath(er
(*F*ar other o*n*ce *b*eheld in *bl*iss), *c*onde*m*ned
For ever *n*ow to have their *lot* in *pain*:
*Mill*ions | of *spir*|*its for* | his *fault* | a*m*erced
Of heaven, | and *f*rom | e*t*ernal *spl*endours *f*lung
*F*or his revo*lt*, | yet *faith*|*ful* how they *st*ood,
Their g*l*ory wi*th*ered: as, | when Heav|en's *f*ire
Hath *sc*a*th*ed the *fores*t oaks or *m*ountain pines,
With *sing*èd *t*op *th*eir *stat*ely grow*th*, | *th*ough *b*are,
Stands on | the *blast*ed hea*th*.

It will be noticed that the prevailing alliteration is in *s*, *sc*, *sp*, and especially in *st*, also in the dentals and gutturals, especially in *cr*, and to a certain extent in *f* and *r*[1]. To avoid complication, I have taken no notice of

[1] We may compare the description of a storm in *P. R.* IV. 415:

—Fell
On the ve*xt* wil*d*erness, whose *t*allest pines,
Though ro*ot*ed *d*eep as high, and *st*urdi*est* o*aks*
*B*owed their *st*iff ne*cks*, loa*d*en with *stormy bl*a*sts*,
Or *torn* up sheer.

what may be called 'secondary alliteration,' where there is repetition, not of an identical, but of a similar sound, as where the sharp labial (*p*) is taken up by the flat labial (*b*). Both these passages afford examples of *onomatopoeia*, i.e. of the imitation of the meaning by the sound; but it is produced rather indirectly, by way of analogy, than directly. Thus a slow harmonious movement suggests a calm and self-controlled temper, while a broken rhythm and harsher sounds are suited to a more passionate and rebellious nature. Milton however supplies examples of direct imitation in such lines as:

Then in | the *k*ey-hole turns
1 0
The *in*|*tricate* wards, | and every *b*olt and *b*ar
0 0 1
Of massy i|ron or sol|id ro*ck* with ease
0 0 1
Unfastens. *On* | *a sudden open fly*,
1 1 0 0
With *im*|*petuous* | reco*i*l and *jarring* sound,
1 0 2 0 0
The infer|nal *d*oors, and on their *h*inges *grate*
0 0 1
*H*arsh thund*e*r. *P. R.* II. 876.

The words and letters in italics are intended to express the turning of the key, the sudden opening of the gates and the creaking of the hinges. Contrast with this the description of the opening of the gates of heaven in *P. L.* VII. 205:

Heaven opened wide
Her ever-during gates, harmonious sound,
On golden hinges moving.

In *P. L.* II. 714:

As when two *black cl*ouds,
With heaven's *artillery* fraught, *c*ome *rattling* on
Over the *C*aspian,

the words and letters in italics are meant to imitate the storm.

Part, *huge* | of *bulk*,
1 2

Wallowing | *unwiel*|*dy*, *enor*|*mous* in | their gait,
1 0 0 0 1 0 0

Tempest | the ocean. *P. L.* VII. 410.
2 0

No words are needed here to show the extraordinary power of onomatopoeia contained in the words italicised by means of the alliteration of *w* and *l*, the initial dactyl and trochee, and the slurring before 'enormous.'

In *P. L.* II. 1020 the lines

So he with difficulty and labour hard,
Moved on, with difficulty and labour he,

have a better claim than Pope's own line to the description which follows:

When Ajax strives some rock's vast weight to throw,
The line too labours, and the verse moves slow.

There is a strange eerie effect in the lines:

As *w*hen the *po*tent *rod*
Of *Am*|*ram*'s son, | in *E*|gy*pt*'s *e*|vil *d*ay,
*Wa*ved round | the *c*oas*t*, | up*c*alled | a *pi*tchy *c*loud
1 1 1 1
Of *locus*ts, *war*|ping on | the eas*t*ern *w*ind. *P. L.* I. 338.
0 0

The alliteration in *w*, *p*, *d*, *t*, *c*, calls for no particular remark, but there is a kind of spell in the heavy, repeated syllables of the second line, which seems to threaten the doomed land with vengeance from which there is no escape.

In the very forcible line in which Eve implores that she alone may be punished, Milton imitates the Virgilian

Me, me, adsum qui feci, in me convertite tela. *Aen.* IX. 425.

There, with my cries importune heaven, that all
⌣The sentence from thy head removed may light
⌣On me, | sole cause | to thee of all | this woe!
0 2 1 1 1 1
Me, me | only, | just ob|ject of | his ire. *P. L.* x. 936.
2 2 1 0 2 1 0 0 0 1

Both in the Latin and the English, observe how absorption in the one subject brings it to the front, regardless of grammatical construction, and how well this absorption is expressed by the rhythm of Milton's last line.

My next example shall be from Gray's *Elegy*, where rhyme (of which we shall speak in the next chapter) comes into play as an additional factor.

The curfew to*ll*s the kne*ll* of parting *d*ay,
The *l*owing her*d* | *wind*s s*l*ow|*ly* o'er the *l*ea,
1 1
The *pl*oughman home*ward* *pl*od*s* his *w*eary *w*ay
And *l*eaves the *world* to *d*ark|ness and | to me.
0 0

No one can read these lines, as they ought to be read, without admiration for the skill with which they are drawn out by the poet. His five-foot iambic is equal in length to at least two ordinary lines of the Greek six-foot iambic. This is owing in part to the comparative shortness of English words and the consequent greater crowding of the line, in part to the accumulation of consonants in English as compared with Greek; but it is mainly owing to Gray's use of alliteration and of long vowels and syllables.

The long vowels are printed in thick type. They are *o*, in *tolls* (lengthened out by the following liquid), *lowing*, *slowly*, *o'er*, *homeward*; *a* in *day*, *way*; *ah* in *parting*, *darkness*; *e* in *leaves*, *weary*, *lea*, *me*; *i* in *winds*; *ou* in *ploughman*; and even where the vowel is short the

syllable is often lengthened by position, as *curfew*, *knell*, *herd*, *plods*, *world*. The rhythm is remarkably regular, unbroken except for the spondee 'winds slowly' in the second line, which intensifies the general effect, and the pyrrhic in the fourth line, which prepares a greater emphasis for the following 'me.' There is something wonderfully realistic in the 'ploughman plods' and 'weary way' of the third line: but in general the smoothness of the verse is enhanced by the alliteration in *l*, *w*, and *d*, and altogether the music of the poem is in exquisite harmony with quiet evening meditation suggested by rural sights and sounds after the toil and bustle of the day are over.

Tennyson supplies many examples both of direct and of indirect imitation. Of direct in such lines as:

The *r*iver *sloped*
To *plunge* in *cat*|*aract*, *shat*|*tering* on | *black blocks*
A *breadth* of *thunder* *Princess.*

where the rapid fall is expressed by the onomatopoeic 'plunge' and by the anapaests, the resistance of the rocks by the sharp uncompromising monosyllables which end the line, and the dashing of the stream on the rocks by the onomatopoeic words *cataract*, *shattering* following one on the other.

The *'drum*
⏑*B*eat, *merr*|*i*/*y* *bl*ow|ing sh*rill*ed | the *m*ar|tia*l* fife,
And, in | the *bl*ast and *br*ay | of the | *l*ong horn
And serpent-throated *bu*|g*l*e, un|*d*u*l*a(ted
The *b*anner. *Princess.*

Here the thump of the drum, the shrill quavering of the fife, and the blare of the horn are suggested by the pause after the first syllable of the second line, by the

following anapaests with their accumulation of liquid sounds, and then by the final spondee of the third line; while the fourth line indirectly imitates the flapping and waving of the banner, by the rhythm of the words 'serpent-throated' and 'undulated.'

—As when a boat
Tacks, and | the slack|ened sail | *flaps*, all | her voice
2 0 0 1 2 1
Faltering | and flutt|ering in | her throat, | she cried,
1 0 0 0 1 0 0 0 0 1
'My brother.' *Princess.*

These lines are hardly musical, but they are certainly most expressive of the sudden unexpected shifting of the boat's course, and again of the short, sharp sound of the flapping sail, and the agitation of Psyche on detecting her brother under his disguise.

Labo|*ri*ous o|*ri*ent i|v*ory*, sph*e*re | in sph*e*re. *Princess.*
0 0 1 0 0 1 0 0 1

By the alliteration of the letter *r* and the repeated *ori*, by the monotonous effect of the triple dactylic rhythm which commences with the second syllable, and by the iteration of the word 'sphere,' the line brings before our eyes the endless repetition of ball within ball, and suggests the weary labour required to produce them.

I will turn now to *In Memoriam* and consider how Tennyson has contrived to vary this simple metre to suit very different moods. Take first an example of normal rhythm:

I *so*metim*es hold* it *h*alf a *sin*
To put in *words* the grie*f* I *fee*l,
For *words*, *l*ike *n*ature, *half-reveal*,
And *half-conceal* the *so*ul *w*ithi*n*.

But for | the u*n*qui|et *h*eart | and brai*n*
2 0 0 0 2
A u*s*e in *m*easure*d l*anguage *l*ies;
The *sad m*echa*n*ic exercise,
*L*ike *dull n*arcotics, *numb*ing pai*n*.

Here the lines are perfectly regular except for the 5th. This begins with trochee and anapaest to suit the inward agitation, which is to be soothed and controlled by the spell of 'measured language' in the last three lines. It will be noticed that all the lines except the 5th are characterised by a slow, subdued rhythm, that in the last three lines the pauses are similar (*x a* , *x a x* , *a x a*), and that they are bound together by the alliteration of the smooth liquids and sibilants, *m*, *n*, *l*, *s*. There is assonance also in the imitative words 'dull' and 'numbing' in the last line. I will not here remark on the rhymes, reserving their treatment for the next chapter.

Then take freer and larger movements descriptive of the calm and of the unrest of nature, and of its echo in the human heart:

Cal*m* is | the *m*orn without a sound,
Calm as | to suit a calmer grief,
And only through the *f*aded lea*f*
The ches*t*nu*t* pa*tt*|ering *t*o | the ground.

Calm and | *d*ee*p* *p*eace | on this | high wold*,*
And on | these *d*ews | that *dr*ench the furze*,*
And all the *s*il|ve*r*y go*ss*|amers
That *twinkle* into *gr*een and *g*old:

Calm and | sti*ll* *l*ight | on yon | *gr*eat plain
That *sweeps* with all its autu*m*n *bow*ers,
And cro*w*ded far*m*s and lessening to*w*ers,
To *m*ingle with the *b*ounding *m*ain.

Calm on | the *s*eas, and *s*ilver *s*leep,
And *w*aves that *sw*ay themselves in re*st*,
And *d*ea*d* | calm in | that no*bl*e *b*reast
Which *heaves* *b*ut with the *heaving* *d*eep.

Here the central thought 'calm' is made prominent by its repetition, and especially by its appearance as the first word of each stanza, thus substituting a trochee for the iamb, and by the long vowels which pervade the poem, the only exceptions being where mention is made of the chestnut falling through faded leaves to the ground, itself a testimony to the stillness which enables us to hear it[1]; and again, in the second stanza, where the general impression of the stillness of the dewy autumn morning is momentarily broken as we turn to watch the shimmering lights of 'silvery gossamers.' Observe here the imitative word 'twinkle,' and again 'sweeps' in the second of the third stanza. In the same stanza the impression of calm is intensified by the spondees 'deep peace,' 'high wold,' 'these dews.' So again in the first line of the third stanza there is a recurrence of the rhythm of St. 2. 1 : we have 'sti*ll* *l*ight' (with the same dwelling on the *l*, as on *p* in dee*p* *p*eace) and 'great plain'; and the 'sweeping' movement of the three lines which follow suits well with the rapid survey of the wide champaign stretching down to the sea, the calm of which is beautifully described in the first two lines of the last stanza with their soft alliteration in *s* and *w*. Then comes the climax of all in the 'dead calm' (notice the strong inverted rhythm) of the lifeless form, which is being borne over its surface, heaving only with the heaving deep.

Take, as a contrast to this, the lines descriptive of 'wild unrest':

> The forest *c*rac*k*'*d*, the *w*aters *c*url'*d*,
> The *c*att*l*e hu*dd*le*d* on the lea;
> And *w*il*d*'ly *d*ash'd on *t*ower and *t*ree
> The sunbeam *st*rikes along the *w*orld

[1] Cf. the quotation from Cowper below, p. 154.

with the short vowels and harsh, abrupt dentals and gutturals. We may compare section 107:

[1]*F*iercely *flies*
The *blast* of North and Ea*st*, and *ice*
Make*s d*aggers at the sharpened eaves,
And *bristles* all the *brakes* and thorns
To yon *h*ard *cr*escent, as she *hangs*
Above the woo*d* which *grides* and *clangs*
Its leafless *r*ibs and *i*ron horns
Together, in the *dr*ifts that pass
To *d*arken on the *r*olling *br*ine
That *breaks* the *coast*.

Even more suggestive of utter misery are the closing lines in section 7:

He is not here; but far away
The noise of life begins again,
And *ghastly* through the *drizzling* rain
On the | *bald st*reet | *br*eaks the | *blank d*ay.
0 0 1 1 2 0 1 1

But this is not the final mood: the poet's harp may 'prelude woe,' but

The glory of the sum of things
Will flash along the chords and go.

And thus we have the exultant welcome of 'the Christ that is to be' in the stanzas beginning

Ring out, | *wild bells*, | to the | *wild* | sky,
2 2 2 2 0 0 1 1
The *fl*ying c*l*oud, the *fr*osty *l*ight:
The year | is *d*y|ing in | the night;
0 2 0 0
Ring out, | *wild bells*, | and let him *d*ie.
2 2 2 2

[1] In the quotations from *In Memoriam* which follow, I mark with italics, but without further comment, the words or letters which seem to me most characteristic.

Ring out | the old, | *ring in* | the new,
1 1 1 1
Ring, *hap*|*py bells*, across the snow:
1 1
The year is going, let him go;
Ring out the *false*, *ring in* the true.
1 1 1 1

And again:

The *songs*, the *stirring* air,
The life *re-orient* out of *dust*,
Cry through the *sense* to *hearten trust*
In that which made the world *so* fair:

and this joy in the beauty of nature finds worthy expression in section 115:

Now rings | the wood*land loud* and *long*,
1 1
The *distance* takes a *love*|*lier* hue,
0 0 1
And *drown'd* in yon*der living* blue
The *lark* becomes a *sightless song*:

Now *dance* the *lights* on *lawn* and *lea*,
1 1
The *flocks* are *whiter down* the vale,
And *milk*ier every *milky* sail
On *winding stream* or *distant sea*.

The following are from Shelley:

It was | one word, | mother, | one lit|tle word,
0 0 2 1 1 0 2 2
One look, | one smile | —Oh! he | has *tram*|*pled* me
2 2 2 2 2 0 0 2 0 0
Under | his feet. *Cenci.*
1 0

The accentuation is very irregular, but is in the highest degree appropriate to the thought, especially in the word 'trampled,' which gains additional force from the absence of stress in the two syllables preceding. Compare a similar line in the same drama:

And though
Ill tongues shall wound me, and our common name
Be as | a mark | *stamped on* | thine in|nocent brow.
1 0 2 0 0 0 1

—A *w*hirl*w*ind *sw*ept it on
With *f*ierce | *gusts and* | *precipitative f*orce
2 0
Through the | *w*hite ridg|es of | the chafed sea. *Alastor.*
0 0 1 1 0 0

It is a ga*r*ish, b*r*oad, and *peering* day,
*L*oud, *l*ight, sus*p*icious, full of eyes and ears;
And every *litt*le corner, nook, and ho*l*e,
Is *p*en|*etr*a|*t*ed with | the *in*|*solent l*ight*.* *Cenci.*
0 0 0 2 0 0 1

The ti|gers *l*eap up | when they fee*l* | the s*l*ow b*r*ine
0 1 2
C*r*aw*l*ing inch | by inch on | them; hair, ears, | *l*imbs and eyne,
1 0 2 0 1 2 0 1 2 1 0 2
Stand *r*ig|id with *hor*|*ror*; a *l*oud | *long hoarse cry*
1 1 2
Bursts at once [from their vitals tremendously].
Vision of the Sea.

The splendid effect of alliteration and rebellious stress in the first three lines suffers terribly from the bathos of the bracketed words in the fourth line.

Pope has sometimes an admirably expressive line, as in the *Essay on Man*:

All *sly* | *slow* things | with *cir*|*cumspec*|tive *eyes*
1 2 2 1

and in *Imitations of Horace*:

Who *p*roud of *p*edigree is *p*oor of *p*urse

where alliteration points the antithesis.

Cowper has a very notable rhythm in the second of the two following verses:

Can a | wo*man*'s | *ten*der | *c*are ∧
1 0 1 0 1 0 1
Cease *t*o|ward the | child she | *b*are ∧?
1 0 0 0 1 0 1
Yes, she | *m*ay for|get*f*ul | *b*e ∧,
2 0 1 0 1 0 1
Ye*t* will | I re|*memb*er | thee ∧.
1 0 2 0 1 0 2

*M*ine is | an un|changing | love ∧,
2 0 0 0 1 0
Higher | than the | *heights* a|bove ∧,
2 0 0 0 2 0
Deeper | than the | *depths* be|neath ∧,
2 0 0 0 2 0
*Fr*ee and | *f*aithful, | *strong* as | *d*eath ∧
2 0 1 0 2 0 2

the metre of which may be represented as follows:

a , *x x x a x* , *a* ,
a x , *x x a* , *x a* ,
a x , *x x a* , *x a* ,
a , *x a x* , *a* , *x a*

But none beats Kingsley in the well-known poems which follow:

They *r*owed | her in | ac*r*oss | the *roll*|ing foam,
The *cru*|*el crawl*|*ing foam*,
The *cru*|*el hung*|*ry foam*,
To her *gr*ave | beside | the *s*ea,
But *s*till | the boat|men hear | her *call* | the *c*at|*tle* home
Ac*r*oss | the *s*and*s* | of *D*ee.

∧ *Cl*ear | and *c*oo*l*, | ∧ *cl*ear | and *c*oo*l*,
By *l*augh|ing sha*l*|*l*ow and *l*ea*p*|ing *p*oo*l*;
∧ Cool | and *cl*ear, | ∧ cool | and *cl*ear,
By *shi*|*ning shin*|*gle* and foam|ing weir;
∧ *Un*|*d*er the crag | *w*here the ou|ze*l* sings,
And the i|vied *wall* | where the church|-be*ll* rings;
∧ *Un*|*de*fi*l*ed | for the *un*|*de*fi*l*ed;
∧ *Pl*ay | *by m*e, *b*athe | in *m*e, *m*oth|er and child.

∧ *D*an*k* | and fou*l*, | ∧ *d*an*k* | and fou*l*,
By the *sm*o|*ky* town | in its *m*ur*k*|*y c*owl;
∧ Fou*l* | and *d*an*k*, | ∧ fou*l* | and *d*an*k*,
By wharf | and *s*ew|er and *sl*i|*my b*ank;
∧ *Dark*|er and *dark*|er the furth|er I go,
∧ *Ba*|ser and *ba*|ser the rich|er I grow;
∧ Who | *d*are *s*port | with the *s*in-|*de*fi*l*ed?
∧ Shrink | from *m*e, turn | from *m*e, *m*oth|er and child.

∧ *Str*ong | and *fr*ee, | ∧ strong | and free,
The *fl*ood|gates are o|pen away | to the sea;
∧ Free | and strong, | ∧ free | and strong,
∧ *Cl*eans|ing my *str*eams | as I hur|*ry* a*l*ong
To the go*l*|*d*en *s*and*s* | and the *l*ea*p*|ing *b*ar,
And the *t*ain*t*|*l*ess *t*ide | that awai*t*s | me a*f*ar,
As I *l*ose | *myself* | in the in|finite *m*ain,
Like a *sou*l | that has *s*inne*d* | and is *p*ar|*d*one*d* again.
∧ Un|*d*efile*d* | for the un|*d*efile*d*;
∧ *Pl*ay | *by m*e, *b*athe | in *m*e, *m*oth|er and child.

KINGSLEY.

In this perfect lyric, notice the emphasis given to the three 'motives,' 'Clear and cool,' 'Dank and foul,' 'Strong and free,' by repetition and double truncation. Then observe the fresh transparency of the mountain stream marked by the long vowels and beautiful alliteration in *c* and *l* and *p*, by the 'shining shingle and foaming weir'; and contrast the growing degradation of the second stage, richer and darker and baser, in the dank and foul surroundings of the smoky, murky town with its sewers and slimy banks; and finally the redemption wrought out in the third verse, where the victorious anapaests burst the limits of the eight-line stanza, and the 'golden sands and the leaping bar' replace the 'laughing shallow and leaping pool' of the first stage of innocence.

Another fine example of truncation is Tennyson's poem beginning

∧ Break, ∧ break, ∧ break,
At the foot | of thy crags, | O sea

where the recurrent monosyllable gives a perfect imitation of the slow monotonous iteration of the wave breaking on the rocks.

The above quotations have been selected for the most part with a view to exemplify the advantages of irregularity; to show how the various licenses mentioned

have been used by the poets to enhance the beauty and expressiveness of their poems. It is possible however for liberty to run into anarchy and antinomianism in metre, as in politics or religion; and in extreme cases, as not unfrequently in Walt Whitman, poetry and metre altogether disappear. Without going to such lengths, it seems to me that either from carelessness or love of novelty or a wish to be realistic, even great poets have at times fallen into unnecessary or even inexcusable harshness or slovenliness. Many of the examples that follow are very expressive; but it may be doubted whether expressiveness is not bought at too high a cost of the dignity and beauty of verse in Tennyson's *Harold*, v. 2:

> We should have a hand
> To grasp the world with, and a foot to stamp (it
> ⏑*Flat. Praise the Saints. It is over. No more blood*

and Browning's *Ring and the Book*, iv. 36:

> One calls | the square | round, t' oth|er the | round square
> 1 1 0 1 1 1 0 0 1 1

vi. 1319 *That* I | liked, *that* | was the | best thing, | she said.
2 0 2 2 0 0 1 1 0 1

1643 I heard | charge, and | bore ques|tion, and | told tale
0 1 1 0 1 1 0 0 1 1
Noted | down in | the book | there, | turn and see
1 0 1 0
If by | one jot | or tit|tle I va|ry now.
1 0 1 1 0 0 1

1338 The sun | now like | an im|mense egg | of fire.
1 1 0 0 1 1

383 Heads that | wag, eyes | that twink|le mod|ified mirth.
1 0 1 1 0 0 1

134 —Understands how law might take
⏑Service like mine, of brain and heart and hand,
In good | part. Bet|ter late | than nev|er: law,
1 1
You un|derstand | of a sud|den, gospel too
0 0 1
Has a | claim here.
0 0 1

I. 1097 —Made a Cross
Fit to | die look|ing on | and pray|ing with,
1 0 2 1
Just as | well as | if i|vory | or gold.
1 0 1 0

I. 749 I can detach from me, commission forth
Half of my soul; which in its pilgrimage
O'er old unwandered waste ways of the world,
May chance upon some fragment of a whole,
Rag of | flesh, scrap | of bone | in dim | disuse,
1 0 1 1
Smoking | flax that | fed fire | once: prompt | therein
1 0 1 0 1 1 1 1
I enter, spark-like, put | old powers | to play,
1 1
Push lines | out to | the limit, lead | forth last
1 1 1 0 1 1
What shall | be mis|tily seen, | murmur|ingly heard,
1 0 0 0 1 1 0 0 0 1
Mista|kenly felt: | then write | my name | with Faust's.
0 0 1 1 1

X. 561 Hunted | forth to | go hide | head, starve | and die.
1 0 1 0 1 2 1 2

X. 877 All a|like col|oured, all descried akin
1 0 1 1
By one | and the | same pitch|y fur|nace stirred
0 0 1 1
At the cen|tre.
0 0 1

XI. 233 —Down you kneel,
In you're | pushed, o|ver you | the other drops,
1 0 2 1 0 0
Tight you're | clipped, whiz, | there's the | blade cleaves |
2 0 1 2 1 0 1 1
its best,
Out trundles body, down | flops head | on floor;
1 1
And where's your soul gone?

Swinburne's *Marino Faliero*, p. 5:

Pride, from | profound|est hum|bleness of heart
1 0 0 0
Born, self-|uplift | at once | and self-|subdued,
1 1
Glowed, see|ing his face | whose hand | had borne such part.
1 1 0 1 2 0 2

Exercises on Chapter X.

Point out, to the best of your ability, what constitutes the beauty of the rhythm in the following lines, noticing especially the relation of sound to sense.

Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. *The Tempest.*

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony. *Merchant of V.*

Duncan is in his grave;
After life's fitful fever he sleeps well. *Macbeth.*

Weep no more, woful shepherds, weep no more,
For Lycidas, your sorrow, is not dead;
Sunk though he be beneath the watery floor,
So sinks the day-star in the ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new-spangled ore
Flames in the forehead of the morning sky;
So Lycidas sunk low, but mounted high,
Through the dear might of Him that walked the waves,
Where, other groves and other streams along,
With nectar pure his oozy locks he laves,
And hears the unexpressive nuptial song,
In the blest kingdoms meek of Joy and Love. *Lycidas.*

—And what resounds
In fable or romance of Uther's son,
Begirt with British and Armoric knights,
And all who since, baptized or infidel,

Jousted in Aspramont or Montalbán,
Damasco, or Marocco, or Trebisond,
Or whom Biserta sent from Afric shore,
When Charlemagne with all his peerage fell
By Fontarabbia. *P. L.* I.

He who hath bent him o'er the dead,
Ere the first day of death is fled,
The first dark day of nothingness,
The last of danger and distress,—
Before Decay's effacing fingers
Have swept the lines where beauty lingers—
And marked the mild angelic air,
The rapture of repose that's there—
* * * *
And but for that sad, shrouded eye,
That fires not, wins not, weeps not now,
And but for that chill changeless brow,
Whose touch thrills with mortality,
* * * *
Some moments, aye, one treacherous hour,
He still might doubt the tyrant's power;
So fair, so calm, so softly sealed,
The first, last look, by death revealed. BYRON.

Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that oft-times hath
Charmed magic casements, opening on the foam
Of perilous seas in faery lands forlorn. KEATS.

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.
TENNYSON.

CHAPTER XI.

RHYME, STANZA, REFRAIN.

RHYME may be regarded as a further development of alliteration, of which we spoke in the last chapter, while it also accentuates the principle of the regularly recurring stress, which we have seen to be the foundation of English metre. The simplest kind of rhyme is the monosyllabic 'perfect rhyme,' where the last syllable of one line is repeated without change in another line. This is not uncommon in Italian poetry, but the English rule requires the combination of identity and diversity of sound. Thus the final vowel-sound of one line, with its succeeding consonants, if there are any, is repeated at the end of another line, while the consonants immediately preceding the vowel differ, as 'go' 'so,' 'gong' 'song.'

We find occasional examples both of rhyme and of alliteration in the Latin poets, especially in the oldest and the latest. Thus in Lucr. I. 271 foll. we find alliteration in *v, f, m, t, p, r.*

*P*rincipio *ven*ti *vi*s *v*erbe*r*a*t* inci*t*a *por*tus
* * * *
*m*on*t*esque supre*m*os
Sil*vi*fragis *v*exa*t* *fl*abris: i*t*a *perfurit* ac*r*i
Cum *frem*i*t*u saevi*t*que *m*inaci *m*urmure *ven*tus.

Ennius goes farther in the famous line condemned by Cicero [1],

O *Tite tute*, *Tati*, *tibi tanta*, *tyranne*, *tulisti*.

The same poet has the following example of three-fold disyllabic rhyme, of which Cicero justly says, 'Praeclarum carmen! est enim et rebus et verbis et modis lugubre [2]':

Haec omnia *vidi* inflam*mari*
Priamo *vi vitam* e*vitari*
Iovis aram sanguine tur*pari*.

Virgil and Horace supply specimens of *leonine*, i.e. of internal and final rhymes, the former in the witch's incantation (*Ecl.* viii. 80),

Limus ut hic du*rescit*, et haec ut cera li*quescit*;

the latter in his first Ode

Hunc si mo*bilium* turba Qui*ritium*
* * * *
Illum si pro*prio* condidit ho*rreo*
Quicquid de Liby*cis* verritur are*is*.

So Ovid, *Heroid.* viii. 27,

Vir, precor, *uxori*, frater succurre *sorori*.

In the *A. P.* 99 we find a specimen of final rhyme—

Non satis est pulchra esse poemata, dulcia *sunto*,
Et quocumque volent animum auditoris *agunto*.

We have a curious specimen of rhyming verse in Hadrian's Address to the Departing Soul,

Animula vagula blandula
Hospes comesque corporis,
Quae nunc abibis in loca
Pallidula, rigida, nudula?

Rhyme is however only sporadic till the fourth

[1] *Herenn.* IV. 18. [2] *Tusc.* III. 45.

century, when we find, though rarely, such hymns as that of Pope Damasus on S. Agatha,

Martyris ecce dies Aga*thae*
Virginis emicat exim*iae*,
Christus eam sibi qua soci*at*
Et diadema duplex deco*rat*.

But the real power of the rhyming hymn did not show itself till much later, as in the truncated eight-foot trochaic of the following Pseudo-Augustinian hymn[1]:

Ád perénnis vítae fóntem || méns sitívit áridá ∧,
Claústra cárnis praésto frángi || claúsa quaérit ánimá ∧,
Glíscit, ámbit, éluctátur || éxul frúi pátriá ∧.
Dúm pressúris ét aerúmnis || sé gemít obnóxiám ∧,
Quám amísit, dúm delíquit, || cóntemplátur glóriám ∧;
Praésens málum aúget bóni || pérditi memóriám ∧.

In Mediaeval Latin verse hiatus is universally allowable, and rhyme and accent take the place of quantity[2].

We find a seven-foot trochaic with internal truncation employed for secular purposes in the famous drinking-song ascribed to Walter Mapes in the 12th century.

Míhi[3] ést propósitúm ∧ || ín tabérna móri,
Vínum sít appósitúm ∧ || móriéntis óri,
Ét[3] dicánt cum vénerint ∧ || Ángelórum chóri,
Déus sít propítiús ∧ || húïc pótatóri.

The introduction of rhyme into vernacular poetry was thus a natural consequence of the influence of the Latin Church and the Latin language. Where that

[1] Really due to Damiani in the eleventh century.

[2] Compare Trench, *Sacred Latin Poetry*; Dingeldein, *Der Reim bei den Griechen u. Römern*; Manitius, *Gesch. d. christlich-lateinischen Poesie*, and Milman's *Latin Christianity*, Bk XIV. ch. 4.

[3] So printed in Milman's *History*. In the Camden Society ed. of Mapes (*Confessio Goliae*, ll. 45—48) the reading is 'meum' and 'ut.' The latter seems to give more point than 'et' to the preceding line, as connecting it with the reception of the *Viaticum*.

influence was strongest, as in France, rhyme quickly established itself: where the Latin influence was comparatively weak, as in England, rhyme showed itself later[1], and met with a much more prolonged resistance from the opposing principle of alliteration, which was the distinctive mark of the northern metres.

After the Norman conquest the regular rhyming metre of the French gained the upper hand over the irregular alliterative metre of the English. Even the poems least affected by French influence discard alliteration and adopt the iambic rhythm, though without rhyme, as the *Ormulum*, c. 1200; or slide from rhyme to alliteration and back again, as the contemporary poem of Layamon; or combine the two, as Minot c. 1350[2]. It was not till the latter half of the 14th century that the regular rhyming iambic achieved its final triumph under Chaucer, who himself testifies to the difficulty he found in subduing the refractory English language to the strict laws of accent and rhyme prescribed by the French makers.

Compare the passages quoted by Courthope (I. p. 327)

> But Chaucer (though he can but lewedly
> On metres and on riming craftily),
> Hath sayd hem in swiche English as he can.
> *Canterbury Tales.*

> But, for the rime is light and lewde,
> Yet make it somewhat agreeable,
> Though some verse fayle in a sillable,
> And that I do no diligence
> To shewe crafte but sentence.
> Address to Apollo in the *House of Fame.*

[1] The earliest example of rhyme in Anglo-Saxon poetry is ascribed to the end of the 10th century.

[2] See Courthope, *Hist. of English Poetry*, Vol. I. ch. 4 'On the Stages of Anglo-Norman Poetry,' especially pp. 123—128.

In the Prologue to the 'Parson's Tale' quoted by Courthope (I. p. 255) Chaucer seems to complain of both the alliterative and the rhyming metres.

> But trusteth well, I am a Southren man,
> I cannot geste—rum, ram, ruf—by lettre,
> Ne, God wot, rym holde I but litel bettre.

There was however a revival of the Old Anglo-Saxon metre only a few years before the appearance of the *Canterbury Tales*, when Langland brought out his very popular *Vision of Piers Plowman*, of which we may take the beginning as a specimen.

> In a *só*mer *sé*son || when *só*ft was the *só*nne,
> I *sh*ópe me in *sh*roúdes || as I a *sh*épe wére,

the law of the verse being that it consists of two sections, 'each containing two or more accented initial syllables. Of these four syllables the two in the first section, and, as a rule, the first of the two in the second section, are alliterated.'

By the beginning of the 15th century the victory of rhyme, frequently combined with alliteration, was complete. It was not till about the middle of the 16th century that Surrey gave the first specimen of English blank verse in his translation of the Aeneid. Sackville, in the tragedy of *Ferrex and Porrex* brought out in 1561, was the first dramatist to make use of the freedom claimed by Surrey, and was followed by all the great Elizabethan dramatists. Thus Marlowe in the Prologue to *Tamerlaine*

> From jigging veins of rhyming mother-wits
> And such conceits as clownage keeps in pay,
> We'll lead you to the stately seats of war,
> Where you shall hear the Scythian Tamberlaine
> Threatening the world with high astounding terms.

Some years earlier Roger Ascham had declaimed against 'our rude beggarly ryming, brought first into Italie by Gothes and Hunnes when all good verses and all good learning were destroyed by them[1].

So Ben Jonson in his 'Fit of Rhyme against Rhyme' (*Underwoods* 48)

> Greek was free from rhyme's infection,
> Happy Greek, by this protection,
> Was not spoiled.
> Whilst the Latin, queen of tongues,
> Is not yet freed from rhyme's wrongs,
> But rests foiled.

So too Milton, in the Preface prefixed to the second edition of *Paradise Lost* in 1669, where he speaks of "Rime being no necessary adjunct or true ornament of poem or good verse, in longer works particularly, but the invention of a barbarous age, to set off wretched matter and lame meeter....Not without cause therefore, some both Italian and Spanish poets of prime note have rejected Rime both in longer and shorter works, as have also, long since, our best English tragedies, as a thing of itself, to all judicious ears, trivial and of no true musical delight; which consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another, not in the jingling sound of like endings, a fault avoyded by the learned Ancients both in poetry and all good oratory. This neglect then of Rime... is to be esteemed an example set, the first in English, of ancient liberty recovered to the Heroic Poem from the troublesome and modern bondage of Riming."

Rhyme however was not without its champions from an early period in the 17th century[2], and in spite of

[1] See *Chapters on Metre*, pp. 260 f. ed. 2.

[2] E.g. Daniel in answer to Campion.

Milton and *Paradise Lost*, it was with the rhyming poets that the victory lay until late in the 18th century. Mr Gosse has pointed out, in his Lectures on the development of English poetry from Shakespeare to Pope, the epoch-making influence of Waller[1], of whom Dryden wrote 'The excellence and dignity of rhyme were never fully known till Mr Waller taught it: he first...showed us how to conclude the sense most commonly in distichs, which, in the verse of those before him, runs on for so many lines together, that the reader is out of breath to overtake it.' Waller wished to expel blank verse even from the drama, and actually rewrote the last part of Fletcher's *Maid's Tragedy* in rhyme, in order to prove the superiority of the latter. The reaction in favour of rhyme was reinforced by French influence on the royalist exiles during the Commonwealth; and shortly after the Restoration Dryden gave an example of dramatic rhyme in his *Rival Ladies*, and defended the practice in the Preface to his tragedy of the *Indian Emperor* published in 1667, and in the *Essay on*

[1] Mr Courthope thinks this much exaggerated. 'Not only do we find Popian couplets in Chaucer, but from Drayton onward, through Drummond, Sir John Beaumont (d. 1627), and Sandys, the way had been gradually prepared for Dryden.' This judgment is confirmed by Beaumont's verses on the *True Form of English Poetry*, quoted in the forthcoming 3rd volume of the *Hist. of Eng. Poetry*, p. 197:

> In every language now in Europe spoke
> By nations which the Roman empire broke
> The relish of the Muse consists in rhyme;
> One verse must meet another like a chime.
> Our Saxon shortness hath peculiar grace
> In choice of words fit for the ending place;
> Which leave impression on the mind as well
> As closing sounds of some delightful bell.

Dramatic Poetry published about the same time. In the prologue to *Aurengzebe* (1676) however, he admits that he has doubts as to the advantages of rhyme in dramatic poetry, and

> To confess a truth, though out of time,
> Grows weary of his long-loved mistress Rhyme.
> Passion's too fierce to be in fetters bound.

In *All for Love* (1678) he returned to unrhymed verse for the drama; but still held to rhyme for all other forms of poetry, and was followed herein by Pope and the writers of his school, till Thomson in his *Seasons* (about 1730), Young in his *Night Thoughts* (1761), and Cowper in the *Task* (1785), re-asserted the claims of blank verse for didactic poetry.

I return now to the consideration of the nature and laws of rhyme. Besides the ordinary monosyllabic rhyme of which we have spoken, English verse admits disyllabic and trisyllabic rhymes[1], where the initial consonants differ and the last syllable or syllables of the two words are identical, as

> Sweet bird, that shunn'st the noise of folly,
> Most musical, most melancholy — MILTON.
>
> To know the change, and feel it,
> When there is none to heal it — KEATS.

and

> Take her up tenderly,
> Lift her with care,
> Fashioned so slenderly,
> Young, and so fair. — HOOD.

[1] Sir J. Harington in the preface to his translation of *Orlando Furioso*, published in 1591, mentions that he had been attacked for his use of disyllabic and trisyllabic rhyme (such as 'signify—dignify,' 'hide away—bide away'), and shelters himself under the example of Sir Philip Sidney.

Both these kinds of rhyme are more frequent in comic passages, particularly when the rhyme is made up of more than one word; compare

> Whose honesty they all durst *swear for*,
> Though not a man of them knew *wherefore*.
>
> When Gospel-Trumpeter, sur*rounded*
> With long-eared rout, to battle *sounded*,
> And pulpit, drum eccles*iastic*,
> Was beat with fist instead of *a stick*;
> Then did Sir Knight abandon *dwelling*,
> And out he rode a colo*nelling*. *Hudibras.*

> Her favourite science was the mathe*matical*,
> Her noblest virtue was her magna*nimity*,
> Her wit (she sometimes tried at wit) was *Attic all*,
> Her serious sayings darkened to sub*limity*:
> In short, in all things she was fairly *what I call*
> A prodigy—her morning dress was *dimity*,
> Her evening silk or, in the summer, *muslin*,
> And other stuffs with which I won't stay *puzzling*.
>
> BYRON.

Rhymes may be either strict, where there is identity, or loose, where there is only approximation of the final vowel-sound and succeeding consonants. Sometimes an apparent looseness is caused by change of pronunciation. Thus in Pope's lines

> Where thou, great Anna, whom three realms obey,
> Did'st sometimes counsel take, and sometimes tea.
>
> *Rape of the Lock.*

The rhyme witnesses to the French pronunciation of 'tea.'

So the old pronunciation of 'Rome' appears in the lines

> From the same foes at last both felt their doom,
> And the same age saw learning fall and Rome.
>
> *Essay on Criticism.*

It is sad to have to think that Denham and Pope and their contemporaries pronounced 'join' as 'jine,'

but such rhymes as the following seem to leave little doubt on the subject:

> Waller was smooth, but Dryden taught to join
> The varying verse, the full resounding line,
> The long majestic march, and energy divine.

> Thus he the Church at once protects and spoils:
> But princes' swords are sharper than their styles.

The commonest irregularity in rhyme is perhaps where a short vowel is made to answer to a long vowel, as in Shelley's *Recollection* 'There—woodpecker'; in the *Euganean Hills* 'feet—yet,' 'lie—agony,' 'hail—majestical,' 'supplies—melodies'; in Pope's *Essay on Criticism* 'esteem—them,' 'glass—place,' 'light—wit'; and more generally, where differing values of the same vowel are made to rhyme, as in Wordsworth's *Fountain* 'none—gone,' Pope's *Criticism* 'satires—dedicators,' Campbell's *River of Life* 'wan—man'; Wordsworth's *Yarrow* 'come—home,' his *Ode* 'groves—loves,' 'song—tongue'; Shelley's *Euganean Hills* 'now—glow,' 'cove—love.' Differing vowel-sounds are also often made to rhyme, especially in disyllables, as in Burns 'fondly—kindly,' 'dearly—Mary,' in Wordsworth's *Ode* 'weather—hither,' 'nature—creature,' in Shelley 'heaven—striven,' 'black—beck,' 'death—path'; in Hymns 'merit—spirit,' 'mourn—return,' 'eve—live,' 'adore Thee—glory,' 'before Thee—glory,' 'created—seated,' 'rare—myrrh,' 'cure—power,' 'hosts—trusts,' 'ear—care.' One is grieved to find the fashionable vulgarity of the omission of the final *g* in the present participle countenanced by Wordsworth and Shelley in two of their finest poems

> O evil day! if I were *sullen*
> While Earth herself is adorning
> This sweet May-morning;

And the children are *culling*
Fresh flowers— *Ode.*
* * * *
As an eagle *pursuing*
A dove to its *ruin*
Down the streams of the cloudy wind. *Arethusa.*

I mentioned above that 'perfect rhyme,' where the rhyming syllable or syllables are repeated without any variation, was forbidden by the rule of English metre; but the rule is not always obeyed: thus we find 'passion —compassion' rhyming in the hymn:

In this Thy bitter Passion
Good Shepherd, think of me
With thy most sweet compassion

and similarly 'Almighty—Mighty' in Heber's 'Holy, Holy, Holy.'

There is, however, higher authority for this irregularity, which dates back as far as Chaucer. Such rhymes as the following are frequently found in his writings: 'defence —offence,' 'disport—port,' 'hold—behold,' 'way—away,' 'kind—unkind,' 'accord—record,' 'darkness—brightness,' 'bless—humbless,' 'visage—usage': also in Spenser, as 'servaunt—vaunt,' 'attend—contend,' 'supply—multiply,' 'lavishness—heaviness—bitterness,' 'lay—delay,' 'stand—understand': and so Shelley, in *Stanzas written near Naples*, has 'motion—emotion.'

The actual repetition of words identical in sound and spelling is admitted by the same poets, provided that the meaning is different, as in Spenser's

The angelical soft trembling voices made
To the instruments divine respondence *meet*;
The silver-sounding instruments did *meet*
With the base murmur of the water's fall.

So Chaucer makes 'rede' = 'red' rhyme with 'rede' = 'read.'

This provision however is not always insisted on. In the *Epithalamion* Spenser makes

> Bid her awake therefore and soon her *dight*

rhyme with

> And whilst she doth her *dight*.

And in *F.-Q.* VI. 12. 23 we find the rhymes

> In which he many massacres had *left*
> * * * *
> Who now no place besides unsought had *left*,

where the word is the same in meaning as well as in sound. So Shelley in *Rosalind* repeats the words 'way' and 'solitude' as rhymes[1].

Of course the rule against 'perfect rhyme' does not apply in the case of Refrain, where repetition is intentionally employed for the sake of emphasis.

By the term 'Refrain' or 'Burden' is meant the repetition of a sound or name or word or sentence, for the purpose of dwelling on some leading idea or sentiment, and thus concentrating the general motive of the poem in one short expression. Probably the simplest and earliest use of such repetition was to enable the audience to take their part in the song or hymn. Thus the Jews employed the *Amen* and *Hallelujah*, and the refrain in the 136th psalm 'His mercy endureth for ever.' The *Doxology*, the *Kyrie Eleison* and the responses of the *Litanies* answered the same purpose among the Christians. In like manner we have the grand refrain of the Chorus in the *Agamemnon* αἴλινον αἴλινον εἰπέ, τὸ δ' εὖ νικάτω; the wedding chorus in Catullus

> O Hymenaee, Hymen ades, O Hymenaee,

[1] See quotation in *Chapters*, p. 235.

and that in the *Pervigilium Veneris*

Cras amet qui nunquam amavit, quique amavit cras amet.

The popular use still remains in catches and choruses, such as 'Britannia rules the waves'; the religious use in many of our Hymns and Services; the literary in such poems as Tennyson's *Mariana* and *Oriana*. In the last the refrain consists simply in the repetition of a name, as in Cowper's *My Mary*, and in some litanies. It is not even necessary that a chorus should have any definite meaning at all. The mere repetition of sound is enough to inflame and delight, as was shown in the popularity of 'Lilliburlero,' and the 'hip, hip, hip,' said to be derived from so remote and little popular a source as '*H*ierusalem *e*st *p*erdita.' The refrain often admits of variation, as, for instance, in the *Lady of Shalott*, *Mariana*, and in many hymns.

The connexion between refrain and rhyme is not always the same. Compare the beautiful song numbered XXII. in the *Golden Treasury*

Rest you, then, rest, sad eyes!
Melt not in weeping!
While She lies sleeping
Softly, now softly lies,
Sleeping!

and in

Take, O take those lips away,
* * * *
But my kisses bring again,
Bring again—
Seals of love, but sealed in vain,
Sealed in vain!

In both these cases the rhyme is already complete, the refrain being merely a beautiful addition: in other cases the refrain, if it may be so called, furnishes a

necessary rhyme, as an integral part of the poem. Compare the following songs of Burns:

Wi' lightsome heart I pu'd a *rose*
Frae aff its thorny tree;
And my fause luver staw the *rose*,
But left the thorn wi' me.

And fare thee weel, my only *Luve*!
And fare thee weel awhile!
And I will come again, my *Luve*,
Tho' it were ten thousand mile.

Should auld acquaintance be *forgot*,
And never brought to min'?
Should auld acquaintance be *forgot*,
And days o' lang ∧ *syne*?
For auld ∧ lang ∧ syne, my dear,
For auld ∧ lang ∧ *syne*,
We'll tak a cup o' kindness yet,
For auld ∧ lang ∧ *syne*.

A somewhat different case is where there is a repetition of a word attached to a rhyme, as often in Scotch songs, e.g.

I'm wearing *awa'*, *Jean*,
Like snaw when it's *thaw*, *Jean*,
I'm wearing *awa'*
To the land of the leal.

A negligence, probably peculiar to Shelley, is seen in the following lines,

When lamp|-like Spain,| who now | relumes | her fire
On free|dom's hearth,| grew dim | with em|pire

where the second half of 'empire' is disyllabized in the second line, the last syllable being treated as if it rhymed with the entire word *fire*.

Another irregularity is where a masculine line is made to rhyme with a feminine line, as in Shelley's *Hymn to Mercury*

She gave | to light | a babe | all babes | excel(ling

rhymes with

A shep|herd of | their dreams | a cow | stealing,

a line in which there is no superfluous syllable, but the last foot is a trochee.

A similar fault is where an accented syllable is made to rhyme with an unaccented, as in Shelley's *Recollection*[1],

We wan|dered to | the Pine | *Forest*
That skirts | the O|cean's foam; |
The light|est wind | was in | its *nest*, |
The temp|est in | its home.|

Shelley is also careless in other respects, sometimes leaving unrhymed lines in rhymed passages, sometimes allowing intervals of as many as ten lines to separate the rhymes. For examples see *Chapters on Metre*, p. 255 f.

Lastly, the place of rhyme is sometimes taken, as in Spanish and some other languages, by *assonance*, where there is agreement in the vowel only. This is imitated by George Eliot in the *Spanish Gypsy*, quoted by Gummere p. 156,

Maiden crowned with glossy *blackness*,
Lithe as panther forest-*roaming*,
Long-armed naiad, when she *dances*,
On a stream of ether *floating*.

I proceed now to consider varieties of rhyme, arising, not from greater or less similarity of sound, but from the position and frequency of the rhyme. The most important of these varieties is *internal* or *leonine* rhyme, of which we had some examples from the Latin at the beginning of the chapter. Sometimes these are scattered

[1] So Campion makes

Of Nep|tune's em|pire let | us *sing*

rhyme with

Down the | high mount|ains sli(*ding*.

irregularly, as in two out of the 40 lines, of which the *Pibroch of Donald Dhu* is composed:

dact. 2. Leave the *deer*, leave the *steer*,
Leave nets and barges;
Come with your fighting *gear*,
Broadswords and targes.

Cast your *plaids*, draw your *blades*,
Forward each man set!
Pibroch of Donuil Dhu,
Knell for the onset.

The stanza employed in Coleridge's *Ancient Mariner* is ordinarily four-lined iambic, with anapaestic substitution: the 2nd and 4th lines have final rhyme; but occasionally we find internal rhyming in the other lines, as

And now there came both mist and snow,
And it grew wondrous cold:
And ice mast-*high* came floating *by*,
As green as emerald.

* * *

And the good south *wind* still blew *behind*,
But no sweet bird did follow,
Nor any *day* for food or *play*
Came to the mariner's hollo.

* * *

Nor dim nor *red*, like God's own *head*,
The glorious sun uprist:
Then all *averred*, I had killed the *bird*
That brought the fog and mist.
'Twas right,' said *they*, 'such birds to *slay*,
'That bring the fog and mist.'

The following poem of Clough's begins with the regular alternate rhyme, but changes to internal rhyme, as the feeling becomes more passionate:

As ships, becalmed at eve, that *l*ay
With *c*anvas *d*rooping, si*d*e by si*d*e,
*T*wo *t*owers of sai*l* at *d*awn of *d*ay
Are scarce *l*ong *l*eagues apart *d*escried;

* * * *

*B*ut O *b*lithe *breeze*, and O great *seas*!
Though ne'er, that earliest *p*arting *p*ast,
On your wide *plain* they join ag*ain*,
Together *l*ead them home at *l*ast.

One *port*, me*thought*, alike they *sought*,
One *pur*pose hold, where'*er* they *fare*—
O *b*ounding *breeze*, O *r*ushing *seas*!
At last, at last, unite them there.

Campbell, in 'Ye Mariners of England,' employs a ten-line stanza, in which the 7th line has internal rhyme, as

anap. 2. And *sweep* through the *deep*.
As they *roar* on the *shore*.
To the *fame* of your *name*.

Perhaps no poet has been more successful in his use of the internal rhyme than Shelley. In *The Cloud* the internal rhyme is found in all the alternate lines, e.g.

anap. 4 I *s*ift the *snow* on the mountains be*low*,
anap. 3 And their *gr*eat pines *gr*own a*gh*ast;
And all the *night* 'tis my pillow *white*
While I sleep in the arms of the blast.

Swinburne also employs them with fine effect in his anapaestic lines—

anap. 8 ∧ Dark|ness *round* | them, as i|ron, *bound* | fell off | from ra|ces of eld|er *name*,
∧ Slain | at *sight* | of her eyes | whose *light* | bids free|dom light|en and burn | as *flame*.

∧ Hills | and *vall(eys*, | where A|pril *rall(ies* ‖ his ra|diant squad|ron of flowers | and *birds*,
∧ Steep | strange *beach(es* | and lus|trous *reach(es* ‖ of fluc|tuant sea | that the land | en*girds*,
∧ Fields | and *downs* | that the sun|rise *crowns* ‖ with life | divi|ner than lives | in *words*[1].

[1] Earlier examples will be found in the Ballad of the *Nutbrown Maid*, and other pieces quoted in Warton's *Hist. of Eng. Poetry*.

It will be observed that in both poems he retains the regular final rhyme, while adding two independent internal rhymes, contrary to the usual practice, as seen for instance in Gray's *Bard*; where the 15th and 17th lines of each third stanza have internal rhyme, but the regular final rhyme is dropped:

Above, be*low*, the rose of *snow*,
Twin'd with her blushing foe, we spread:
The bristled *boar* in infant *gore*
Wallows beneath the thorny shade.

This rule explains the occasional disappearance of the regular final rhyme in Wordsworth's magnificent, but very irregular ode, as below:

We will grieve not, rather find	*a*
Strength in what remains behind;	*a*
In the primal sympathy	*b*
Which having been must ever be;	*b*
In the soothing thoughts that spring	*c*
Out of human suffering;	*c*
In the *faith* that looks through *death*,	x^1
In years that bring the philosophic mind.	*a*

Before dealing with other positional varieties of rhyme, it is necessary to say something about the *Stanza*. All verse may be divided into continuous, such as Milton's blank verse, and discontinuous, such as the *Hymn on the Nativity*, the latter being broken up into metrical sections. Such sections or stanzas may be regular, each having the same number of lines, and each line the same metre as the corresponding line in the other sections; or it may be irregular, varying in metre and in the number of lines.

In the regular couplet, or two-line stanza, the rhyme is of course consecutive, as in the hymn

iamb. 5 Peace, perfect peace, in this dark world of sin?
The blood of Jesus whispers peace within.

[1] I use *x* to mark internal rhyme. See, for other examples, note on the Ode, p. 148.

and in the later *Locksley Hall*

troch. 8 Gone the fires of youth, the follies, furies, curses, passionate tears,
Gone like fires and floods and earthquakes of the planet's dawning years,

and the *Higher Pantheism*

anap. 6. ∧ Glory about thee, without thee, and thou fulfillest thy doom,
∧ Making Him broken gleams, and a stifled splendour and gloom.

So also in the three-line stanza, as in *Two Voices*

iamb. 4 A still small voice spake unto me,
Thou art so full of misery,
Were it not better not to be?

and in the hymn

troch. 4 Day of wrath, O day of mourning,
See fulfilled the prophets' warning,
Heaven and earth in ashes burning.

Browning's *Rephan* is in anapaestic triplets:

How I lived, 'ere my human life began
In this world of yours—like you, made man—
When my home was the star of my god Rephan?

Couplets and triplets are often followed by a more or less regular refrain, as in

iamb. 4 My God, my Father, while I stray
Far from my home on life's rough way,
O teach me from my heart to say,
iamb. 2 Thy will be done.

There are two variations from the consecutive rhyme of the triplet, (1) Dante's metre, the *Terza Rima*, employed by Byron in his translation from the fifth Canto of the *Inferno*.

'But tell me, in the season of sweet sighs,
'By what and how thy love to passion rose,
'So as his dim desires to recognize?'

Then she to me: 'The greatest of all woes
'Is to remind us of our happy days
'In misery, and that thy teacher knows.'

Here the 1st and 3rd lines rhyme, and the 2nd line rhymes with the 1st and 3rd of the following stanza, following the notation *aba*, *bcb*, *cdc*, &c. It is used by Shelley in *Prince Athanase*, the *Ode to the West Wind* and the *Triumph of Life*, and by Browning in *Jochanan Hakkadosh*, and the *Statue and the Bust*.

The second variation follows the scheme *aab*. The following is an example:

This wayward book—bird with a broken wing—
Waif that the winds, among the flakes they fling
Against all walls, bear to your window pane,

This puny offspring of a troublous time,
This babe new-born into a stormy clime,
To many a stroke of lightning, cold and rain—

'Twere well if it had never left my door;
See how it halts, and fancied it could soar!
Once it did sing, and hear it now complain!

SIR G. YOUNG, *Translations from Victor Hugo*.

In the four-lined stanza the rhyme is commonly either consecutive or alternate; and in the latter case, the 1st and 3rd alternate rhymes are often omitted. The alternate rhyme has the advantage of knitting the stanza more firmly together, as in Hood's poem, where the 2nd and 4th lines always rhyme, while the 1st and 3rd rhyme in one verse, are without symphony in two verses, and are united by assonance in the following:

We watched her breathing thro' the night,
Her breathing soft and low,
As in her breast the wave of life
Kept heaving to and fro.

As these lines might be written in two seven-foot lines, it is easy to see why the 1st and 3rd rhymes may

be omitted, retaining only the 2nd and 4th, which would then be the only final rhymes.

A rarer kind of rhyme is that used in the *In Memoriam*, where the two inner and the two outer lines are in unison (*a b b a*), as in the first quatrain of the Miltonic sonnet.

Another arrangement of the rhymes of the quatrain is found in the triplet followed by a refrain as in the instance given above (*a a a b*). Of course there is no necessity for the last line to be a refrain. Compare Campbell's *Hohenlinden*:

> On Linden, when the sun was low,
> All bloodless lay the untrodden snow,
> And dark as winter was the flow
> Of Iser rolling rapidly.

Here the first three lines of the stanza rhyme, while the last line rhymes with the last lines of the other stanzas. Another variety is that used by Fitzgerald in *Omar Khayyám* (*a a b a*):

> Strange, is it not? that of the myriads who
> Before us passed the door of Darkness through,
> Not one returned to tell us of the Road,
> Which to discover we must travel too.

Another is where all four lines rhyme, as in Clough:

> Green fields of England! wheresoe'er
> Across this watery waste we fare,
> Your image at our hearts we bear,
> Green fields of England, everywhere.

In the beautiful poem which follows, consisting of eleven lines, there are only two rhymes, one recurring five, the other six times:

> The little hands that never sought
> Earth's prizes, worthless all as sands,
> What gift has death, God's servant, brought
> The little hands?

We ask; but love's self silent stands,
Love, that lends eyes and wings to thought
To search where death's dim heaven expands.

Ere this, perchance, though love knows nought,
Flowers fill them, grown in lovelier lands,
Where hands of guiding angels caught
The little hands.

SWINBURNE'S *Roundels*.

Browning has forty lines with the same rhyme, often doubled, in his poem *Through the Metidja*, of which the following is the first stanza:

As I ride, as I ride,
With a full heart for my guide,
So its tide rocks my side,
As I ride, as I ride,
That, as I were double-eyed,
He, in whom our tribes confide,
Is descried, ways untried
As I ride, as I ride.

It would be hopeless to attempt to give an account of all the varieties of stanza which have been built up out of the simpler rhymes that we have had before us. There are perhaps three, which may be thought to have a superior claim to our attention: the Spenserian, of which we spoke in Ch. III., and those which constitute the Sonnet and the Ode.

The Sonnet is a five-foot iambic poem of 14 lines borrowed from the Italian poets, who divided it into an *octave* (made up of two *quatrains*) and a *sestet* (made up of two *tercets*). There is usually a pause at the end of each quatrain and tercet. Of all our English poets Milton keeps closest to the original Petrarchian sonnet in respect to rhyme, the law of which (*abba, abba*) is fixed in the octave, but variable in the sestet, as

in the following. He is however indifferent to the pause.

Avenge, O Lord, thy slaughtered saints, whose bones *a*
Lie scattered on the Alpine mountains cold; *b*
Ev'n them who kept thy truth so pure of old, *b*
When all our fathers worshipped stocks and stones, *a*

Forget not; in thy book record their groans *a*
Who were thy sheep, and in their ancient fold *b*
Slain by the bloody Piemontese that roll'd *b*
Mother with infant down the rocks. Their moans *a*

The vales redoubled to the hills, and they *c*
To heaven. Their martyred blood and ashes sow *d*
O'er all th' Italian fields where still doth sway *c*

The triple Tyrant; that from these may grow *d*
A hundred-fold, who having learnt thy way *c*
Early may fly the Babylonian woe. *d*

The sestet follows the same law (*cdc*, *dcd*) in sonnets 22 and 28; but in that addressed to Fairfax the law is *cdd*, *dcc*. In both, however, the number of distinct rhymes remains the same, two for the octave and two for the sestet; or, to express it differently, the same rhyme recurs four times in the octave and three times in the sestet; while in other sonnets, such as 19 (On his Blindness), 20 and 21, the sestet has three distinct rhymes, in two cases *cde*, *cde*, in the third case *cdc*, *eed*.

Shakespeare's sonnet, which is also Spenser's, approaches more nearly to the Italian in its pauses, but is otherwise looser in structure than Milton's, containing three quatrains and a distich, and following the law *abab*, *cdcd*, *efef*, *gg*, thus:

When in disgrace with fortune and men's eyes *a*
I all alone beweep my outcast state, *b*
And trouble deaf heaven with my bootless cries, *a*
And look upon myself and curse my fate; *b*

Wishing me like to one more rich in hope, *c*
Featured like him, like him with friends possest, *d*
Desiring this man's art and that man's scope, *c*
With what I most enjoy contented least; *d*

Yet, in these thoughts myself almost despising, *e*
Haply I think on thee—and then my state, *f*
Like to a lark at break of day arising *e*
From sullen earth, sings hymns at heaven's gate; *f*

For thy sweet love remembered such wealth brings *g*
That then I scorn to change my state with kings. *g*

Wordsworth's sonnets are framed mainly on the model of Milton's, but are more regular in their pauses. That on the Extinction of the Venetian Republic supplies a fair sample, with the following scheme of rhymes *abba, acca, ded, ede.*

Once did she hold the gorgeous East in fee, *a*
And was the safeguard of the West: the worth *b*
Of Venice did not fall below her birth, *b*
Venice, the eldest child of Liberty. *a*

She was a maiden city, bright and free; *a*
No guile seduced, no force could violate; *c*
And when she took unto herself a Mate, *c*
She must espouse the everlasting Sea. *a*

And what if she had seen those glories fade, *d*
Those titles vanish, and that strength decay, *e*
Yet shall some tribute of regret be paid *d*

When her long life hath reached its final day: *e*
Men we are, and must grieve when even the shade *d*
Of that which once was great is passed away. *e*

In *Westminster Bridge* and *The World is too much with us* Wordsworth is satisfied with four distinct rhymes: in *King's College Chapel* and others, he uses as many as six. He never, I think, employs a final distich.

I go on now to the Ode. This properly means a poem intended to be sung to music. It has now,

I think, come to imply a poem of some length, on a more or less abstract subject, broken up into irregular stanzas. Collins gave the name to his beautiful little poem 'How sleep the brave,' which consists of only two verses, containing six regular four-foot iambic lines; and so his Ode to Evening consists of thirteen stanzas of four lines, the first two lines containing five, and the last two containing three iambs. On the other hand *The Passions* is made up of irregular iambic stanzas, varying much in the number both of lines and of feet. We may compare with these different forms of the Ode two of Wordsworth's Odes, that to Duty, which consists of 7 regular stanzas made up of 7 four-foot iambic lines, with a concluding Alexandrine, the rhymes following the law *ababccdd*; and on the other hand the irregular *Ode on Immortality*, consisting of eleven iambic stanzas, of which the scheme is as follows, the first column giving the number of lines, the second the number of feet in each, the third the rhyming order. For clearness' sake I begin by quoting the first stanza.

a There was | a time | when mead|ow, grove | and stream,
b The earth | and ev|ery com|mon sight,
a To me | did seem
b Appar|elled in | celes|tial light;
a The glo|ry and | the fresh|ness of | a dream.
c It is | not now | as it | hath been | of yore:
d Turn where|soe'er | I may,
d By night | or day,
c The things | which I | have seen | I now | can see | no more.

Stanza
I. 9 lines | 5·4·2·4·5·5·3·2·6 | rhymes *ababacddc*.
II. 9 ,, | 3·3·3·4·−4·3·4·4·6 | rhymes *aabcbcdx*[1]*d*.

[1] *x* marks the internal rhymes:
But yet I *know*, where'er I *go*,
and in stanza IV.
I hear, I *hear*, with joy I *hear*.

III. 17 lines | +5·3·3·5·5·3·5·5·5·5·3·−2·4·3·4·2·7|
rhymes *abbccadaadeffeegg.*

IV. 22 „ | 5·4·5·4·3·5·4+·3+·2+·2+·2·4·3·4·4·
4·5·5·3·3·5·5 | rhymes *abbaaacddceeffx*
gggghhii.

V. 19 „ | 5+·5·3+·3·4·4·5·3·5·5·3·5·3·5·4·3
+·3+·5·5 | *ababccdde*[1]*fefeggghhii.*

VI. 8 „ | 5·5·5·3·4·5·4·5 | *abbcddac.*

VII. 23 „ | 5+·5·5·5+·5·5·5·5·4·4·3·4·3·5·3·3·
3·5·5·5·5·3+·3+ | *abbabcdceeeffggchhhii.*

VIII. 21 „ | 5·3·5·5·5·5·−4·3·5·5·5·5·5·5·5·5·5·
5·5·5·5 | *aabcbcddceaeaffgghiih.*

IX. 39 „ | 3+·3·3+·3·5·5·5·5·5·5·−3·3·4·3·−4·
−4+·5·5+·5·3+·3+·3·5·5+·5·5+·5·2
+·5+·2·5·5·4+·3·5·2+·5·5 | *ababccdc*
ddeefffghghiikklmlmnnooopqqpprr.

X. 19 „ | 5·3·3·−4·−4·−4·−4·5·5·4·6·−4·−4·−4·
−4·−4·−4·−4·5 | *abbacccddeeffggghhxf.*

XI. 17 „ | 5·5·5·5·5·5·5·5·2·5·5·5·5·6·5·5·5 |
axbbcdccdeffeghgh.

Intermediate between these two forms of the ode, that which is uniform throughout, and that in which the number of stanzas, lines, and feet vary indefinitely, come such poems as Gray's *Bard* and *Progress of Poesy*, in which the number of stanzas is a multiple of three, and all the stanzas correspond with one another, except that every third stanza is longer than the others and comes under a different law of metre. Thus the scheme may be described as a triple repetition of stanzas *A A B*. In the *Bard*, *A* consists of 14 lines, *B* of 20; in *Poesy*, *A* has 12 lines, *B* 17. In the former the number of iambs and the rhyming scheme are as follows:

A. −4·4·4·4·−4·5·5·4·5·5·5·5·6 | *ababccddefefgg.*
B. 3·3·5·3·3·5·4·−4·5·5·5·5·5·5·4·4·4·4·5·6 | *ab*
cbacdeedfgfgxhx[2]*hii.*

[1] 'Infancy' is apparently made to rhyme with 'boy' and 'joy.'

[2] The internal rhymes here are

'No more I *weep*; they do not *sleep*,'
and 'I see them *sit*; they linger *yet*.'

In the latter

A. $-4\cdot5\cdot4\cdot5\cdot4\cdot4\cdot5\cdot4\cdot5\cdot4\cdot4\cdot6$ | *abbaccddeeff.*

B. $-4\cdot-4\cdot-4\cdot4\cdot3\cdot4+\cdot-4+\cdot-4+\cdot-4\cdot-4+\cdot-4\cdot5\cdot5\cdot5\cdot$
$5\cdot5\cdot6$ | *aabbaccdedefgfghh.*

It may be well perhaps to give a sample of the latter *B*:

∧ Woods | that wave | o'er Del|phi's steep,
∧ Isles | that crown | th' Aege|an deep,
∧ Fields | that cool | Iliss|us laves,
Or where | Maean|der's am|ber waves,
In lin|gering lab|yrinths creep,
How do | your tune|ful ech|oes lang(uish,
∧ Mute | but to | the voice | of ang(uish!
∧ Where | each old | poet|ic moun(tain
∧ In|spira|tion breathed | around;
∧ Ev|ery shade | and hall|owed foun(tain
∧ Mur|mured deep | a sol|emn sound:
Till the | sad Nine | in Gree|ce's e|vil hour
Left their | Parnass|us for | the La|tian plains.
Alike | they scorn | the pomp | of ty|rant Power,
And cow|ard Vice | that rev|els in | her chains.
When La|tium had | her lof|ty spir|it lost,
They sought, | O Al|bion! next | thy sea|-encir|cled coast.

Whence did Gray get this metre? The answer is found in Ben Jonson's so-called Pindaric Ode *On the Death of Sir H. Morison.* Here the triplet *A A B* receives its classical nomenclature, *strophè*, *antistrophè*, *epode*, and the Ode is made up of a four-fold repetition of these, perhaps in imitation of Pindar's first *Olympian.* In his note on the passage Waller says that 'if the Greek ode ran out to any length it was always divided into triplets of stanzas, the two first (Strophè and Antistrophè) being constantly of the same length and measure, and all the Epodes in like manner corresponding exactly with each other.'

Dryden's *Alexander's Feast* is even more irregular than Wordsworth's great ode, as it admits diversity not only in the number of feet, but in the rhythm. Thus he

has a sequence of trochees in the 3rd and 5th stanzas and of anapaests in the 6th stanza. Coleridge has examples of both forms, the regular in *France*, which consists of five stanzas each containing 21 iambic lines. The scheme of feet and of rhymes is as follows; except that the third, the middle stanza, closes with an Alexandrine:

5·5·5·5·5+·5·5+·5·4·4·4+·5·4+·6·5·5·5·5·5·5·5 | *abbacdcdeefgfghihkkik.*

The *Departing Year* is irregular, containing nine stanzas, iambic with the exception of the first four lines of the eighth stanza, which are anapaestic. The scheme is as follows:

I. 12 lines | 5·5·5·5·5·5·5·5·5·−4+·−4+·5·6 | *abbab ccbddee.*

II. 25 ,, | −4·−4·−4+·5+·4+·−4·−4·4·4·4·4·5·3·3·3·5·5·2·5·5·5·5·6 | *aabbcdedeefggf hihkikilmlm.*

III. 24 ,, | 5·5·5·5·3·−4·4·5·−4·−4·−4·4·−4·4·−4·−4+·−4·−4+·4·−4·−4·−4·4·−4 | *aba abccbddefefdgdghihikk.*

IV. 12 ,, | same as I.

V. 28 ,, | 3·−3·5·3·3·6·−4+·−4·−4+·4·4·−4·4·5·3·3·3·5·5·2·5·5·5·3·6·5·5·3 | *aabb ccdedefggfhihkikilmlmlklk.*

VI. 18 ,, | 4·4·4·4·4·4·4·4·4·−4·−4·4·4·4·4·5·4·−4·−4·4 | *aabbcdcdeefgfgghgh.*

VII. 14 ,, | 4·4·4·−4·4·−4·−4·4·−4·4·4·5 | *aabbcd cdeefgfg.*

VIII. 14 ,, | *anap.* 4·4·4·4· *iamb.* 5+·5·5·5+·5·5·5·5·5·6 | *aabbcddcdeeeff.*

IX. 13 ,, | 3·5·5·5·3·5·4·5·5·5·5·5·5 | *abacabdde ceff.*

In the argument to the last Ode Coleridge changes the use of the technical terms, calling the 1st antistrophè by the name of the 2nd strophè, and using the terms 1st and 2nd antistrophè instead of 2nd strophè and antistrophè.

Final Exercises. I.

Scan the following lines of Webster and Milton, noting any irregularities:

Bos. Do you not weep?
Other sins only speak; murder shrieks out:
The element of water moistens the earth,
But blood flies upwards and bedews the heavens.
Ferd. Cover her face; mine eyes dazzle: she died young.
Bos. I think not so; her infelicity
Seemed to have years too many.
Ferd. She and I were twins;
And should I die this instant I had lived
Her time to a minute. *Duchess of Malfi.*

O poor Antonio, though nothing be so needful
To thy estate as pity, yet I find
Nothing so dangerous. I must look to my footing:
In such slippery ice-pavements men had need
To be frost-nailed well, they may break their necks else;
The precedent's here afore me. How this man
Bears up in blood, seems fearless! Why, 'tis well;
Security some men call the suburbs of hell,
Only a dead wall between. *Duchess of Malfi.*

Besides, how vile, contemptible, ridiculous;
What act more execrably unclean, profane?
—An impious crew
Of men conspiring to uphold their state
By worse than hostile deeds, violating the ends
For which our country is a name so dear;
Not therefore to be obeyed. But zeal moved thee;
To please thy Gods thou didst it. Gods unable
To acquit themselves and prosecute their foes
But by ungodly deeds, the contradiction
Of their own deity, Gods cannot be.

Chor. As signal now in low dejected state
As erst in highest, behold him where he lies.
Man. O miserable change! is this the man
That invincible Samson, far renowned? *Samson.*

Only the importune Tempter still remained,
And with these words his temptation pursued.
The rest commit to me, I shall let pass
No advantage, and his strength as oft assay.
* * * *
Then to the desert takes with these his flight,
Where still from shade to shade the Son of God
After forty days fasting had remained. *P. R.*

Illustrate from the passages given below Coleridge's assertion that 'in chastity of diction and the harmony of blank verse, Cowper leaves Thomson immeasurably below him.'

Through the hushed air the whitening shower descends,
At first thin-wavering, till at last the flakes
Fall broad and wide and fast, dimming the day
With a continual flow. The cherished fields
Put on their winter robe of purest white:
'Tis brightness all, save where the new snow melts
Along the mazy current. Low the woods
Bow their hoar head; and ere the languid sun
Faint from the west emits his evening ray,
Earth's universal face, deep hid and chill,
Is one wide dazzling waste, that buries wide
The works of man.
* * * *
—The fowls of heaven,
Tamed by the cruel season, crowd around
The winnowing store, and claim the little boon
Which Providence assigns them. One alone,
The red-breast, sacred to the household gods,
Wisely regardful of the embroiling sky,
In joyless fields and thorny thickets leaves
His shivering mates and pays to trusted man
His annual visit. Half-afraid, he first
Against the window beats; then brisk alights
On the warm hearth; then hopping o'er the floor,
Eyes all the smiling family askance,
And pecks and starts, and wonders where he is;
Till more familiar grown, the table crumbs
Attract his slender feet. THOMSON.

The night was winter in his roughest mood:
The morning sharp and clear. But now at noon
Upon the southern side of the slant hills,
And where the woods fence off the northern blast,
The season smiles, resigning all its rage,
And has the warmth of May. The vault is blue
Without a cloud, and white without a speck
The dazzling splendour of the scene below.

* * * *

No noise is here, or none that hinders thought.
The redbreast warbles still, but is content
With slender notes, and more than half suppressed:
Pleased with his solitude, and flitting light
From spray to spray, where'er he rests he shakes
From many a twig the pendant drops of ice,
That tinkle in the withered leaves below.
Stillness, accompanied with sounds so soft,
Charms more than silence. Meditation here
May think down hours to moments. Here the heart
May give a useful lesson to the head,
And Learning wiser grow without his books.

COWPER.

Point out the metrical faults where the following heroic lines are incorrectly printed, and make suggestions as to the true reading:

Jael, who with hospitable guile.

With the love juice as I bid thee do.

So by former lecture and advice.

Chillon! thy prison is a holy place,
Thy sad floor an altar, for 'twas trod
Until his very footsteps have left a trace
Worn, as thy cold pavement were a sod,
By Bonnivard! may none those marks efface!
They appeal from tyranny to God.

Final Exercises. II.

Scan the following, pointing out any peculiarities of metre or rhyme:

This is a spray the Bird clung to,
Making it blossom with pleasure,
Ere the high tree-top she sprung to,
Fit for her nest and her treasure.
O, what a hope beyond measure
Was the poor spray's, which the flying feet hung to—
So to be singled out, built in, and sung to!

Where shall we find her, how shall we sing to her,
Fold our hands round her knees and cling?
O that man's heart were as fire and could spring to her,
Fire, or the strength of the streams that spring!
For the stars and the winds are unto her
As raiment, as songs of the harp-player;
For the risen stars and the fallen cling to her,
And the southwest-wind and the west-wind sing.

Swinburne, *Atalanta.*

When by Zeus relenting the mandate was revoked,
Sentencing to exile the bright Sun-God,
Mindful were the ploughmen of who the steer had yoked,
Who: and what a track showed the upturned sod!
Mindful were the shepherds, as now the noon severe
Bent a burning eye-brow to brown eve-tide,
How the rustic flute drew the silver to the sphere,
Sister of his own till her rays fell wide.
God! of whom music
And song and blood are pure,
The day is never darkened
That had thee here obscure. G. Meredith.

There's a whisper down the field where the year has shot her yield
And the ricks stand gray to the sun,
Singing:—'Over then, come over, for the bee has quit the clover
And your English summer's done.'

You have heard the beat of the off-shore wind
And the thresh of the deep-sea rain;
You have heard the song—how long! how long!
Pull out on the trail again!

Ha' done with the Tents of Shem, dear lass,
We've seen the seasons through,
And it's time to turn on the old trail, our own trail, the out trail,
Pull out, pull out, on the Long Trail—the trail that is always new.

RUDYARD KIPLING.

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